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The Statue of **Ceres** *restored from the Eleusinian Fragment, and various authentic documents*

by Flaxman and Engraved by P.W. Tomkins.

Published March 14th. 1809. by Cadell & Davies Strand.

GREEK MARBLES

BROUGHT

FROM THE SHORES

OF THE

EUXINE, ARCHIPELAGO, AND MEDITERRANEAN,

AND DEPOSITED IN THE

VESTIBULE OF THE PUBLIC LIBRARY

OF THE

UNIVERSITY OF CAMBRIDGE,

BY

EDWARD DANIEL CLARKE, LL.D.

LATE FELLOW OF JESUS COLLEGE,

AND PROFESSOR OF MINERALOGY IN THAT UNIVERSITY.

CAMBRIDGE:

PRINTED BY ORDER OF THE SYNDICS OF THE PRESS.

SOLD BY PAYNE, PALL MALL, CADELL AND DAVIES, STRAND, LONDON, AND THE BOOKSELLERS OF THE TWO UNIVERSITIES.

M.DCCC.IX.

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It has been suggested to the Author, that an Engraving of the Sketch mentioned in the thirteenth page, as made by Mr. Gell at Eleusis, shewing the situation of the Statue of Ceres when discovered among the Ruins of the Temple, would be an interesting addition to the Work. This has been done accordingly; and the Binder is directed to place the Four Plates, not as they are mentioned in the Preface and in the thirteenth page, but in the following order.

I. Fragment of the Statue of Ceres, with the Face restored, (after a design by *Flaxman*, engraved by *Tomkins,)* as a Frontispiece to the Title.

II. View of Eleusis, &c. from a Sketch made on the spot by *W. Gell, M.A. of Jesus College, Cambridge;* engraved by *Tomkins;* to face page 14.

III. Fragment of the Statue of Ceres, shewing its present state; from a drawing by *Flaxman*, engraved by *Tomkins;* to face page 24.

IV. The Statue of Ceres, according to its pristine state, as restored by *Flaxman;* from a design by him, engraved by *Tomkins;* to face page 30.

ADVERTISEMENT.

PREFACE.

THE Public are not any way concerned in the difficulties encountered to remove the Marbles described in this small Volume, from remote and barbarous countries to the place where they now are[a]. The Collection, such as it is, must be considered, after all, merely a gleaning. The Sickle and the Sheaf were in other hands. But, if future travellers from the University, hereafter visiting the territories in which these monuments were found, contribute also their portion, Alma Mater will have no reason to blush for her poverty in documents so materially affecting the utility and dignity of her establishment[b]. The foundation, at least, of a Collection of

(a) By observations which occur in pages 33, 45, it will not be difficult to conjecture some of the causes.

(b) The hope is hardly expressed, ere it is in some measure accomplished; for the Author has the satisfaction to congratulate the University upon the liberal contribution made by Mr. WALPOLE of Trinity College, after returning from his long travels in Greece and Asia Minor. In a description of the Marbles

of Greek Marbles may be said to have been laid; and by a description of the parts which compose it, there is reason to hope, some points of antient history may appear illustrated; some passages in the text of Classic authors less equivocal. At the same time, if the observations chiefly lead to conclusions remote from any apparent connexion, let it be observed, that the great mass of historic truth is formed by the collection of single facts.

No attempt has been made towards the restoration of any of the Marbles here described. They have been deposited in the Vestibule exactly as they were found. In this respect we have not imitated the example of the French: and it is believed, the Public will not dispute the

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Marbles added by him to the Collection, some observations concerning the remains of antient splendour in the provinces of Ionia, Caria, and Lydia, might have been introduced; but they were purposely omitted, because he is much better qualified, and it is hoped prepared, to satisfy the curiosity of the Public, in this respect.

But while inducement is thus offered to others to augment the Collection so happily begun, some acknowledgment is due from every Member of the University, for the munificent, although frustrated, intentions of another of its individuals. Mr. George Petre of Jesus College, nephew of Lord Petre, embarked for the Continent with the noble design of sparing no expence whatever to enrich this University with the remains of Antient Greece. He was accompanied and guided in the undertaking by the Rev. Mr. Eustace, whose zeal and talents most ably qualified him for the task. Scarcely had these travellers reached Ithaca, where they stood, as it were, *in limine*, and were preparing to excavate the whole of the Olympic Course, when the turbid aspect of public affairs compelled them to return, without having accomplished the object of their wishes.

the good taste of the University, preferring a mutilated fragment of Grecian sculpture, to any modern reparation. Had Ceres gone to Paris, she would soon have issued from a French toilet, not only with a new face, but with all her appropriate insignia, her car, dragons, and decorations, until scarce any of the original Marble remained visible. Some of the Statues in the French Collection have not a cubic foot of antique marble in their composition. Even the famous Belvidere Apollo (a circumstance little known) was degraded by spurious additions, when placed in the Vatican. Its restoration since has been probably more notorious. At the same time, while we disclaim every intention of altering the condition of such venerable relics, the Public are fully qualified to judge of the original appearance of the Statue of Ceres, by the exquisite drawings, for which we are indebted to the genius of a modern Phidias, FLAXMAN. In the first, as expressed in a future page, he merely delineates the present state of the Marble[a]; in the second, he has shewn the form of the countenance, from the most authentic documents[b]; in a third, he endeavours to represent the appearance of the Statue when it was entire[c]. A few words will now be added upon the nature of the restoration.

That

([a]) See Page 24. ([b]) See the Frontispiece.

([c]) See Page 30. From this last Design, the Eldest Daughter of Mr. Wilkins, Sen[r]. completed a Drawing upon a very large scale, which is suspended in the University Library.

That Ceres, at Eleusis, was represented in a sitting posture, there can be no doubt: it agreed with the fabulous legend of her arrival, when she was found by the Well *Anthios*. She is accordingly so represented upon medals and bas-reliefs. But it is very remarkable, that upon the bronze medals of Eleusis she does not appear upon a throne or chair, but in a car drawn by serpents[a]; and it is most natural to suppose the inhabitants of the place impressed their coins with the image of their tutelar Deity, according to the manner in which she was exhibited in their temple. Of this, however, we can have no proof; and the more common appearance certainly is that described in the twenty-eighth page, taken from a medal engraved in the Notes to Spanhem's Edition of Callimachus, which exactly corresponds with Flaxman's representation.

The endeavour which has been made to introduce a species of type suited to the lithography of the Antients, will, it is presumed, afford a more accurate representation of the appearance of Inscriptions on Grecian Marbles than any thing that has hitherto issued from

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(a) "Ceres in bigâ draconum ad s. d. spicas." *Vid. Num. Vet. Pop. et Urb.* G. HUNTER, *Studio Caroli Combe*, p. 132. *Lond.* 1782. Haym. vol. I. p. 219. Fig. 4, &c.

from the press. It was first introduced in the Dissertation on the Soros of Alexander; and it is now repeated in every instance, with the exception of two only, where an Inscription occurs. The Characters on the Marbles described in *Nos.* VII. and XXIV. from Anapa and Taman, had they been so printed, would have exceeded the limits of the page, and therefore would have occupied more space than is warranted by the forlorn hopes entertained of their elucidation. Where a PORSON despaired, it would be more than foolish to be very sanguine.

The brevity which usually characterizes a descriptive catalogue but ill agrees with the length of the remarks upon the Eleusinian Fragment; but they have before experienced the approbation of the Public: and being out of print, the Author would not have considered himself justified in offering merely a garbled extract from his former Dissertation. He has even made some additions to his former observations upon the Heathen Mythology.

The celebrated Pascal wished that the Pronouns *I* and *Me* were entirely banished out of conversation. The exclusion might be extended to writing, and perhaps with more justice. For this reason the Author has generally used the third person, in order to keep the style

style of this little Volume as clear as possible from that disgusting egotism, which it might otherwise betray. His principal object was, to afford the little information he possessed, within a small compass, and to express that little with accuracy. If he has failed in this design, the fault is entirely his own. In former publications, the keen and critical revisal of a TYRWHITT might give a sanction to writings, for the want of which no attention of their Author could possibly have compensated. If it was then a pride to acknowledge the fostering hand of wisdom and of virtue, it is not less a duty to lament at this time the privation caused by anguish and disease; a privation calculated to affect, not merely the walks of literature, but every channel of society which conveyed "the benefit of knowledge, and the blessings of "religion."

A most interesting discovery made by the Earl of ABERDEEN in the immediate vicinity of Athens, tends to throw some light on that dark and enigmatical part of the Heathen Mythology which related to the symbol of Medusa's Head, as it appears upon the breast of the Statue of Ceres[a]. The Author had collected several facts

(a) In our most antient churches, built in times of Roman-Catholic superstition, (as well as among heraldic ornaments,) the same Figure, a "*Memento mori*" often occurs, either in the carved work of their roofs, or in the stained

facts with a view to its partial illustration; when this discovery confirmed in the strongest manner the opinion he entertained. His Lordship has very liberally contributed his own authentic statement of the discovery, which is reserved for the Appendix, where it will appear, together with the Author's observations upon the subject.

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stained glass remaining in their windows; and it offers an interesting example of one among the numerous Pagan symbols, which, upon the introduction of Christianity, still preserved its title to veneration, even after its original signification was lost. Among the churches remarkable on account of this relique, may be mentioned those of Hadstock in Essex, and of Trumpington, Bartlow, and Harlton, in Cambridgeshire.

GREEK

GREER

GREEK MARBLES.

I.

A MONUMENTAL PILLAR, of the kind called *Stèlè*, ΣΤΗΛΗ, antiently placed on the vertex of conical Sepulchral Mounds, such as cover the Plains of Tartary, and are seen in almost all parts of the habitable globe. It is a mode of burial which preceded even the Pyramids in antiquity. The Tombs of persons of the most distinguished rank were once characterized by no other ornament. The use of it is recorded as early as the Book of Genesis[a]: "And Rachel died, and was "buried in the way to Ephrath, which is Beth-lehem. "And Jacob set a *Pillar* upon her grave: that is the "*Pillar* of Rachel's grave unto this day." Barnes, in his edition of Homer, has a very curious note[b], in which

(a) Gen. xxxv. 19.

(b) "Τύμβῳ τε, στήλῃ τε.] In tractatu nostro *De Columnis*, nondum edito, "plura diximus de *Cippis Funebribus*. Antiquitatem autem rei mirabitur, "qui meminit uxoris *Lothi*, in *Columnam* salis conversæ; et quod *Geneseως*, "c. 35. v. 20. *Jacobus* Patriarcha statuerit *Cippum* super sepulchrum "*Rachelis*."

which this fact is alluded to; but he translates the word Στήλη by *Cippus*. There is some reason to believe that the *Cippus* was not always a Pillar; as will hereafter appear. Homer thus commemorates the use of the Stèlè[a]:

Ἔνθα ἓ ταρχύσουσι κασίγνητοί τε, ἔταί τε,
Τύμβῳ τε, Στήλῃ τε· τὸ γὰρ γέρας ἐστὶ θανόντων.

Il. π. 456.

And again:

——ὥστε Στήλη μένει ἔμπεδον, ἤτ' ἐπὶ τύμβῳ
Ἀνέρος ἐστήκει τεθνειότος, ἠὲ γυναικός.

Ib. p. 434.

The Tomb of Epaminondas, at Mantinea, was a conical mound, or heap, with a Stèlè on the vertex.

The Stèlè here particularly referred to, was placed on the Tomb of Cleopatra of Berytus, as the Inscription tells;

ΚΛΕΟΠΑΤΡΑ
ΓΟΡΓΙΟΥ
ΒΗΡΥΤΙΑ

and was taken from the Ruins of Phanagoria, on the Asiatic side of the Cimmerian Bosporus, A. D. 1800.

(a) In Pope's Translation of this passage, it is most erroneously rendered *Pyramid*:

" His friends and people to his future praise
" A marble tomb and *pyramid* shall raise,
" And lasting honours to his ashes give:
" His fame ('tis all the dead can have) shall live."

II.

THE BASE of a STATUE, supposed to be of that kind called by Herodotus ANDROSPHINX[b]; from the Ruins of the City of Saïs, in Egypt[c].

Larcher believed the Androsphinx to have been represented by the body of a lion with the face of a man. The remains of Egyptian sculpture, and particularly those found at Saïs, rather induce an opinion that it was the body of a man with the head of a lion.

This Monument exhibits an Inscription perfectly entire, in the Hieroglyphical Writing. A representation of the Ibis is given among the characters used in the inscription. If any inference may be drawn from the prototypes of the sculptured images, or symbols, the inscription commemorates victories in the sacred Games. An account of those prototypes was communicated to the Society of Antiquaries by the Author.

III.

A STELE of RED PORPHYRY, remarkably well calculated, by its durability[d] and simplicity, to commemorate the mode of sepulture for which it was employed.

(b) Τοῦτο δὲ, κολοσσοὺς μεγάλους καὶ ΑΝΔΡΟΣΦΙΝΓΑΣ περιμήκεας ἀνέθηκε. HERODOT. lib. ii. c. 175. *Edit. Galei.*

(c) The Inscription on the Pedestal is by Dr. Parr.

(d) Porphyry was one of the hardest substances employed in antient sculpture. This Pillar is three feet five inches high, and nine inches in diameter; which is the ordinary height of the STELE, wherever it appears, or of whatever material constructed.

employed. It was found by the French in Egypt, and had been deposited by them in the House of their Institute; whence it was removed by the Author, to whom Colonel Holloway presented it in Caïro. The French have hitherto concealed the circumstances of its discovery. There is reason to believe, from the unevenness of the surface, that the polish it exhibits is not owing to the work of any antient lapidary, but to the hands of those who subsequently held it in superstitious veneration.

IV.

A RUDE REPRESENTATION, in very antient Bas Relief, OF CERES SITTING BY THE WELL ANTHIOS, having assumed the appearance of an old woman, with the Son of Meganira[a]. It was brought from the Ruins of Phanagoria, on the Cimmerian Bosporus.

V.

A SIMILAR Representation of the same subject, from the same place; in which the Goddess, accosted by one of the daughters of Celeus, is lamenting the loss of Proserpine[b].

VI.

A REPRESENTATION in Bas Relief of a FIGURE ON HORSEBACK, from the same place; having some peculiar

(a) Pausan. in Attic. c. 39. (b) Ibid.

peculiar reference to the antient history of the Cimmerian Bosporus. Such representations are found on the site of Phanagoria, and of Panticapæum. The figure of a Boy is, moreover, generally introduced, meeting the person on horseback[c]. But it is remarkable, that the Monument here referred to has a representation of this kind on either side of the stone, which has been made to revolve on a pivot since it was placed in its present situation, for the purpose of exhibiting the double Bas Relief. Below one of them is the following Greek Epigram:

ΤΕΙΜΟΘΕΟΣ ΔΑΣΕΙΟΣ ΧΑΙΡΕ
ΤΕΙΜΟΘΕΟΣΟΠΑΤΡΑΣΟΣΙΟΣΦΩΣΠΑΙΣΔΕΔΑΣΕΙΟΣ
ΤΡΙΣΔΕΚΑΤΑΣΕΤΕΩΝΤΕΡΜΑΤΙΣΑΣΕΘΑΝΕΣ
ΑΤΑΛΑΝΟΙΚΤΕΙΡΩΣΕΠΟΛΥΚΛΑΥΣΤΩΙΕΠΙΤΥΜΒΩΙ
ΗΥΝΔΕΣΥΝΗΡΩΩΝΧΩΡΟΝΕΧΟΙΣΦΘΙΜΕΝΟΣ

In attempting to translate this Epigram, two methods are suggested; either, by altering the text, to render a construction suitable to the spirit of the language in which it is written, or to reconcile the legend with any tolerable interpretation. Pursuing either, various opinions would arise, which it might be difficult to reconcile. The Epigram is therefore printed, so as to afford an exact transcript of the characters which appear upon the marble; merely observing, that it commemorates the premature death of a person whose name was Timotheus.

(c) See Pallas's Travels in the South of Russia, Vol. II. p. 283. Guthrie. Tour in Taurid. &c. p. 318. Biberstein's Mem. &c.

VII.

A LARGE MARBLE TABLET, with a GREEK INSCRIPTION, beautifully engraven. It was found in the Pavement of a Turkish Bath, at the Capture of the City of ANAPA, in Circassia, by the Russian Army. Professor PALLAS caused it to be removed to the Crimea; and afterwards gave it to the Author.

No other illustration can be obtained from the Inscription, in its present state, than that a List of Persons, whose names are specified, commemorate some public donation, or other event, in the time of Tiberius.

The following Copy of it was made in the Crimea, when the Marble was even more perfect than it is at present; a fracture having taken place in the lower part of the stone, during its passage to England. Professor PORSON compared it with the original.

INSCRIPTION.

ΒΑΣΙΛΕΥΟΝΤΟΣ ΒΑΣΙΛΕΩΣ ΤΙΒΕΡΙΟ.
ΚΑΙΣΑΡΟΣ ΚΑΙ ΦΙΛΟΡΩΜΑΟΥΣΥΣΕΡΟΥΣ . .
. . . . . Ω . . . . ΙΩΝΟΣ . Σ . . . . ΝΟ . . .
ΙΝΙΠΟΘΟΣΩ . Ν . . ΙΣΡΟ . . . . . .
ΩΜΓΙΩ . . Ο . ΙΩΑΝΟ . ΛΑΙΝΙ . . . . Ι . . . . . .
ΘΕΑ . . . . . ΩΤ . . . . ΣΠ . ΛΜ . Ο . . . .
Ν . . Ο . . . . ΤΟΙ . . . . ΤΑΙ . . ΑΣΠΟ . . ΩΕ . . .
. . . . . Ο . Μ . . ΣΝΟΣΧΡ . . . . . .
. . . . . ΠΟΘΟΣΧΡΗΣΤΙΩΝΟΣ . . . . . .
. . . . . ΙΣΟΥ . ΝΟΥΜΙΝΙΟΣΠΑ . . . . . .
. . . . . ΑΤΟΥΣΝ . . . ΟΡΑΝΡΣΟΡ . . . . . .
. . . . ΣΟΣΛΖΑΛΖΟΥ . ΣΜ . . ΟΠ . . . . . .
. . . . . ΡΑΤΟ . . . . . .

. . . . . Ω . ΓΕ . . . . . .
Λ . . . . . Υ . Ω . . . . . .
. . . . . ΞΑΝΔΡΟΣ
Ω . . . . . ΟΥΚΟΣΣΟ .
. . . . Ο . ΑΛΕΞΑΝΔΡΟΥΕΠ
. . . ΣΚΟΥΝΕΟΚΛΗΣΘ . .
ΩΝΒΦΑΡΝΑΚΟΥΤΕΙΜΟ . .
ΓΑΥΚΩΝΣΩΣΙΑΓΟΡΓΙΑ
ΛΑΤΑΣΙΠΠΑΡΕΙΝΟΥ
ΩΦΑΡΝΑΚ . ΟΥΛΟΧΑ .
ΦΑΡΝΑΚΙΩΝΙΑ . .
ΤΟΔΩΡΟΥΛΕΦΑΟΣΑΑΡΙΣΤΩΝΠΟ .
ΟΝΟ . ΖΑΒΑΓΙΟΥΑΘΗΝΟΔΩΡΟΣΠΟΘΟΥ . . . .
ΝΙ . ΣΠΑΠΑΧΩΛΟΥΧΡΗΣΤΟΥΣΜΥΡΙΣΚΟΥΜΥΡΕΙΝΟ . . . . .
ΟΝΟΥΝΕΟΚΛΗΣΦΑΡΝΑΚΙΩΝΟΣΧΑΡΔΕΙΣΕΡΕΙΣΦΑΝΔΑΡΑΖΟΥ . . .
ΕΥΖΠΑΠΠΟΣΦΑΡΝΑΚΙΩΝΟΣΓΑΣΤΕΙΑΓΑΘΟΥΚΕΦΘΟΥΑΘΗΝΟΔΩ . . .
ΡΟΣΦΑΡΝΑΚΙΩΝΟΣΑΤΙΑΝΕΟΚΛΗΣΠΟΘΟΥΘΕΟΤΕΙΜΟΥΠΟΘΟΣΜΑΡΙΟΥ . .
ΙΗΓΟΣΤΕΙΜΟΘΕΟΣΨ . . . ΘΑΠΑΠΑΣΧΡΗΣΤΙΩΝΟΣΕΡΜΗΣΚΑΙΑΓΑΘΟΥΣ . .
ΧΡΗΣΤΙΩΝΟΣΕΡΜΟΥΑΥΣΙΜΑΧΟΣΒΠΑΠΙΑΣΧΡΗΣΤΟΥΑΓΡΩΝΤΑΣ . . .
ΜΑΚΑΡΙΟΣΦΑΡΝΑΚΙΩΝΟΣΑΡΙΣΤΩΝΒΑΓΙΟΥΣΑΦΑΣΑΣΧΡΗΣΤΙΩΝΟΣ . .
ΡΝΑΚΗΣΒΕΡΩΤΟΣΦΙΛΟΔΕΣΠΟΤΟΣΦΑΡΝΑΚΟΥΕΡΩΤΟΣΠΟΘΟΣ . . .
. . ΧΡΥΣΟΧΟΟΥΠΟΘΟΣΠΑΠΑΕΡΩΣΦΑΡΝΑΚΙΩΝΟΣΕΡΩΤΟΣΠΡΑΞ . . .
. ΣΧΡΥΣΩΤΟΥΠΟΘΕΙΝΟΣΤΕΡΓΟΝΙΟΥΑΘΗΝΟΔΩΡΟΣΜΥΡΙΣΚΟΥΑ . . .
ΣΤΩΝΧΡΗΣΤΙΩΝΟΣΖΑΖΖΟΥΣΤΕΙΜΟΘΕΟΥΑΘΗΝΟΔΩΡΟΣΝΕΟΚΛΗΣ
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ΚΟΣΣΟΥΣΚΑΙΑΘΗΝΟΔΩΡΟΣΥΙΟΙΒΑΓΗΤΟΣΔΑΜΟΣΤΡΑΤΟΣΑΓΙΟΥΜΗΝΟ
ΔΩΡΟΣΒΩΡΑΚΟΥΦΑΡΝΑΚΙΩΝΕΡΜΑΔΙΩΝΟΣΑΤΑΚΟΥΑΣΠ . . ΠΟΥΚΟΝΟΥ . . .
ΣΑΓΑΘΟΥΓΟΡΓΙΟΥΠΑΒΑΣΦΑΡΝΑΚΟΥΤΡΑΓΟΥΦΑΡΝΑΚΙΩΝΑΓΑ . .
ΘΟΥ . . ΓΟΡΓΙΟΥΠΟΘΕΙΝΟΣΒΓΝΑΦΙΣΚΟΥΑΤΑΜΑΣΑΣΚΑΡΣΑΠΡΟΣΔΟΚΙΩΝ
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. ΣΕΙ . . . . . ΥΡΑΘΩΝΟΣΧΡΗΣΤΙΩΝΟΘΕΚΑΔΗΜΗΤΡΙ
ΣΠ . ΝΝΥ . ΟΣΦΑΡΝΑΚΙΩΝΟΣΗΓΟΥ .
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. . . . . ΟΚΛΗΣΑΓΑΘΟΥ
. . . . . ΑΓΑΘΟΥΑΣΑΓΑΘΟΥΦΑΡ
ΝΑΚΙΩΝΟΣΜ . . . . . ΠΥΛΩΡΟΥΡΟΔΩΝ
. . . . . ΦΑΡΝΑΚΙΩΝΟΣ . . . . . ΚΟΣΣΟΥΝΟΥΜΗΝΙΟΣΕΡΩΤΟΣ
ΧΡΗΣΤΙΩΝΟΣΑΝΔΡΑΛΕΟΝΤΟΣΕΟΣΦΑΡΝΑΚΙΩΝΟΣΙΠΠΑΡΕΙΝΟΣΧΑΡΔΕΙ
ΕΟΣΧΡΗΣΤΟΥΠΑΠΠΟΣΘΕΚΑΚΑΤΟΚΑΣΔΑΔΟΥ
Τ . . . ΠΑΠΠΟΣΕΡΜΗΓΛΥΚΩΝΑΓΑΘΟΥΧΡΗΣΤΟΥΣΠΑΠ
ΟΡΟΔΩΡΟΣΛΙΜΝΑΚΟΥΜΑΣΤΟΥΣΚΟΘΙΝΑΠΟΘΟΣΑΤ
ΟΣΑΓΑΘΟΥΠΑΠΑΣΑΖΙΑΣΙΑΓΟΥΣΧΡΗΣΤΙΩΝΟΣΦΑΡ
ΝΑΚΙΩΝΟΣ . . . . . ΑΤΗΣΙΑΠΑΠΠΟΣΓΟΖΙΝΟΥΝΥΜΦΑΓΟΡΑΣΣΑΜΒΙΩ
ΟΣΙΜΟΟΦΑΡΝΑΚΗΣΦΑΡΝΑΚΙΩΝΟΣΗΓΟΥΜΕΝΟΥΗΡΑΚΛΕ . . . . . .
ΩΝΝΕΟΚΛΕΟΥΣΧΡΗΣΤΙΩΝΕΡΜΟΥΚΟΘΙΣΑΡΙΣΤΩΝΟΣΠΟΘΙΣΚΟΣΑΓΑΘΟΙ
ΑΣΥΑΣΑΔΦΟ . . ΡΑΙΟΥΣΣΙ . . ΟΥΣΣΑΡΜΑΤΑΕΡΜΑΔΙΩΝΝΟΥΜΗΝΙΟΥΧΡΗΣΤΟΥΣ

VIII.

A MARBLE, with an INSCRIPTION in the ARMENIAN Language; the letters sculptured in relief. It was found at KAFFA in the Crimea, and is of no remote date; commemorating work done to the Church there, A.D. 1400.

Translation of the Inscription.

"By the Grace of God, I, the Son of Chalats, have done
"my utmost, with the Son of Katranogloo, of the Family
"of Michael, to complete the Work of the Church of Saint
"Ocsent, with the Aid of the Public, for the Salvation of
"Souls. Let him, who reads this, pray for our Souls.
"M.CCCC. CAFFA, of the CRIMEA."

IX.

A MOST interesting FRAGMENT of an EGYPTIAN STATUE, found among the Ruins of the City of SAIS in the Delta, after the expulsion of the French by the English army, in 1801. It is exquisitely wrought, in the substance called Green Egyptian Basalt, or Trap; one of the rarest materials of antient art. The beautiful polish given to it by the antient artist has resisted all the attacks to which it has been exposed.

A zone,

A zone, covered with hieroglyphics, fastens the drapery round its waist; which is believed to represent the leaf of some Egyptian plant. But that which particularly entitles it to the attention of historians of the fine arts is, that, behind the Figure, the process used in carving the hieroglyphical symbols[a] may be discerned, part of the figures there delineated being completely finished, and the rest sketched with great taste and correctness preparatory to their incision.

This monument is made to turn on a pivot, for the purpose of exhibiting that appearance with facility.

X.

A MARBLE BAS RELIEF, found in a Garden at Athens; representing a PROCESSION of Athenian Citizens to the CEREMONY of INITIATION at ELEUSIS. Almost all Bas Reliefs of this kind were votive tablets.

XI.

THE FIGURE of PAN, covered with the hide of a goat; found below the Grotto of that Deity, in a garden at the base of the Acropolis of Athens. It is executed in the grand style of antient sculpture; like the draped "Figure of the Soldier," so much admired in the Collection at Paris; and the superb Bas

(a) A remarkable circumstance, characterizing hieroglyphical sculpture, may be distinctly observed upon this fragment. The characters, although all of them *intaglios*, are *cameos*, as to their inferior surface.

Bas Relief lately discovered by Mr. Gell of Jesus College, on a Well at Corinth. From the appearance of an iron cramp in the neck, and the account given by historians of the Figures of Pan, there was reason to believe it supported a Trophy. Mr. Flaxman was of this opinion, and executed a Drawing, from which an Engraving was made for Mr. Wilkins's Antiquities of Magna Græcia[a]. Some Designs from antient Statues, preserved in Trinity College Library, have since proved the real nature of the burden. A similar Figure of Pan is there represented bearing the vintage upon his head.

XII.

A STELE antiently placed on the TOMB of EUCLID of HERMIONE, who is represented in the Philosopher's habit, with a scroll in his hand. Above the arched recess in which his figure has been introduced, is the following Inscription, in the Doric dialect, remarkable for the variation in the genitive case:

ΕΥΚΛΙΔΑΣΕΥΚΛΙΔΟΥ
ΕΡΜΙΟΝΕΥΣ

"EUCLID SON OF EUCLID OF HERMIONE."

Below, on the part of the Pillar intended to be placed in the earth, appears a Dog, the symbol used by the Antients to denote the Infernal Regions, and which is often seen on the sepulchral monuments of Greece.

This

(a) P. 71.

This Pillar served as a horse-block in one of the streets of Athens, and was removed to Cambridge in 1801.

XIII.

A SEPULCHRAL TABLET, found at PATMOS, which may serve to shew the distinction between CIPPUS and STELE. It answers to the former appellation; and was originally placed, like our grave-stones, either lying flat on the turf, or upright at the head of a grave, by the way-side; or let in, as a tablet, into the side of a rock. A passage in Persius seems rather applicable to its horizontal situation, immediately over the body[b]:

"... Non levior Cippus nunc imprimit ossa?"

The usage of the Cippus is of later date than that of the Stèlè, which characterized the most remote antiquity, and may still be seen on tombs in the plains of European and Asiatic Sarmatia. At the same time, it is not maintained that their names were never used as corresponding terms; but that the Stèlè, necessarily a Pillar, was not always implied by the word Cippus. The Cippus in use among the Romans was generally a slab or tablet, placed as before described[c]. The use of tablets in the walls and pavements of our churches, commemorating deceased persons, as well as the common English grave-stones, were

(b) Sat. I. ver. 37. Edit. Var. 1684.

(c) See Gruter Inscript. Roman. pp. 197, 198. 200. 711. There is not a single instance in Gruter's work which represents the Cippus as a Pillar. Edit. fol. 1616.

were derived from the Roman Cippi, and introduced to this country by that people. Those who have been accustomed to compare works of antient and modern art, will moreover recognise in the Tombs of our church-yards, the Sarcophagus of the Romans, and Soros of the Greeks.

The subject, here represented in Bas Relief, is the DEATH-BED of "ARISTEAS the Son of ZOSIMUS;" in which the Dog, placed as before described, typifies the Regions of Pluto. Below is this Inscription:

APICTEAC
ZΩCIMOY

XIV.

FRAGMENT of the COLOSSAL STATUE of CERES, taken from the Ruins of the Temple at Eleusis[a].

The Author, in reprinting the Notices already published respecting this interesting Statue, has little addition to make. It is now pretty generally allowed, that the statue in question is that of the Eleusinian Goddess. Persons the most eminent for learning, not only in our Universities, but in the kingdom at large, maintain this opinion. With respect even to the possibility that it was one of the Cariatides, the very laws of architecture forbid it; as the ornaments upon the

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(a) In its present state, the block of marble alone, without the pedestal, weighs nearly two tons.

the head do not correspond with the style observed in the building. Pausanias, moreover, who never omitted the notice of Cariatides when they belonged to any edifice described by him, makes no mention of such ornaments in the Eleusinian Temple, of which he has given a very particular account. Mr. Gell, in his first visit to Eleusis, prior to the removal of the statue, made a Sketch, to shew its situation among the ruins of the temple[b]; a copy of which is deposited in the Public Library. The Engravings here given are from Drawings executed by Mr. Flaxman. The first represents the statue as it now appears: the second shews the face as restored by him from the best authorities: a third, the whole statue, as he believes it to have existed in its perfect state, taken from accounts given by historians, and documents afforded by the medals and the gems of Greece.

The Mystic Temple at Eleusis was erected by Pericles for the solemnities of the Festival of Ceres; and Ictinus, the architect of the Parthenon at Athens, composed the plan of the edifice. Every thing that the arts of Greece could afford, in the period of their greatest splendour, aided by the genius, the taste, and the pro-

fusion

(b) The same enterprizing traveller has again visited the spot, and assured the Author, that notwithstanding the most extensive excavations made by the agents of the Earl of Elgin, in and about the temple, and his own persevering research, not a trace of any document could be found to warrant a conclusion that Cariatides formed part of the building.

fusion of their great patron, was lavished upon this building. The effect of its beauty and prodigious magnitude is described as exciting a degree of astonishment, which could only be equalled by the awe its sanctity created. Its materials were of the white marble of Mount Pentelicus. The most celebrated men, in the various arts necessary for its completion, were employed, to give the highest perfection to the works[a]. In this wonderful combination of talents, PHIDIAS presided; whose extraordinary powers, says Quintilian, were more happily displayed in the representation of DEITIES than Mortals[b]; so that it was likely to present a monument, both as a whole, and in the detail of its minutest decorations, of whatever in sculpture or architecture the world had seen most perfect. "The genius of Phidias," says the elder Pliny, "preserved its superiority even in the MINUTEST DETAILS[c]."

At the end of the fourth century, this beautiful superstructure fell a sacrifice to Gothic devastation[d]. Among the ruins of Antient Greece, there is not an example

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([a]) Strabo, lib. ix. Vitruv. in Præfat. lib. vii. Plutarch. in Pericl. vol. I. p. 159.

([b]) Quintilian, lib. xii. cap. 10.

([c]) Plin. Hist. Nat. lib. xxxvi. cap. 5.

([d]) During the invasion of Alaric the Goth, who passed the Straits of Thermopylæ at the head of 200,000 men, and laid waste the fairest realms of Antient Greece, the whole territory of Attica, from the Promontory of Sunium to the town of Megara, was desolated by the march of his army.

Agas House

Pavement of the Temple

Statue of Ceres

Cave

Church on the site of the Temple of Triptolemus

ELEUSIS.

Published March 14th. 1809. by Cadell & Davies Strand.

example of any building on which barbaric rage has been vented with more studied schemes of destruction, than on the Temple of Ceres at Eleusis. It is probable the early Christians contributed to efface, if not to annihilate, the remains of this temple, by the detestation in which they held the rites there celebrated[e]. Yet neither the ravages of the Goths, nor the mistaken zeal of

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(e) The Author has the satisfaction to prove, that what he thus offered merely in conjecture is confirmed by historical evidence. Eunapius expressly states the fact. He relates, that persons "*in black garments*" accompanied the Gothic army, during the ravages committed among the Grecian temples. Ὅτε Ἀλλάριχος ἔχων τοὺς Βαρβάρους διὰ τῶν πυλῶν παρῆλθεν, ὥσπερ διὰ σταδίου καὶ ἱπποκρότου πεδίου τρέχων, τοιαύτας αὐτῷ τὰς πύλας ἀπέδειξε τῆς Ἑλλάδος, ἥτε τῶν τὰ φαιὰ ἱμάτια ἐχόντων ἀκωλύτως προσπαρεισελθόντων ἀσέβεια, καὶ ὁ τῶν ἱεροφαντικῶν θεσμῶν παραγεὶς νόμος καὶ σύνδεσμος. "Quando Alarichus cum Barbaris per Thermopylarum fauces pervasit, non secus quam per apertum stadium, aut campum liberum et equorum decursui patentem: eas Græciæ angustias illi prodidit impia natio fuscis utentium vestibus, qui nullo prohibente simul cum eo irruperunt; rescissa jam Pontificalium institutorum lege atque vinculo." *Eunapius de Vit. Philos.* Colon. 1616. p. 75.

Another extract from the same author will shew that the persons so attired were Monks. Εἶτα ἐπεισῆγον τοῖς ἱεροῖς τόποις τοὺς καλουμένους Μοναχοὺς, ἀνθρώπους μὲν κατὰ τὸ εἶδος, ὁ δὲ βίος αὐτοῖς συώδης, καὶ ἐς τὸ ἐμφανὲς ἔπασχόν τε καὶ ἐποίουν μυρία, κακὰ καὶ ἄφραστα· ἀλλ' ὅμως τοῦτο μὲν εὐσεβὲς ἐδόκει τὸ καταφρονεῖν τοῦ θείου· τυραννικὴν γὰρ εἶχεν ἐξουσίαν τότε πᾶς ἄνθρωπος, μέλαιναν φορῶν ἐσθῆτα, καὶ δημοσίᾳ βουλόμενος ἀσχημονεῖν. "Iidem postea in sacra loca invexerunt Monachos sic dictos, homines quidem specie, sed vitam turpem porcorum more exigentes, qui in propatulo infinita atque infanda scelera committebant; quibus tamen pietatis pars videbatur, sacri loci reverentiam proculcare: nam ea tempestate quivis atram vestem indutus, quique in publico sordido habitu spectari non abnuebat, is tyrannicam obtinebat auctoritatem." Ibid. p. 64.

In a preceding passage, describing the havoc made in the Serapeum, he says, "*The pavement alone remained, which they were unable to remove, on account of the weight of the stones.*" The remark is strikingly applicable to the Temple of Ceres at Eleusis.

of the teachers of the Gospel, have altogether availed. Its destroyers, ignorant even of the arts necessary for the accomplishment of their work, have been contented to injure what they were unable to remove. Enough remains to impress the mind with an idea of its immense magnitude and grandeur: the pavement, the capitals of several of the columns, shafts subverted and broken, bases and pedestals, all of the most exquisite workmanship, are still seen; and many a mutilated fragment at once attests the lamentable effects of superstition, and the unrivalled glory of the arts of Greece.

Thirteen centuries had elapsed, during which period this magnificent edifice was yielding a daily sacrifice to barbarians, when it became first noticed by an English traveller. The learned and accurate Wheler, in his journey from Athens to Corinth, visited Eleusis, and thus describes the appearance of the temple:

"The first thing we came unto, was the stately Temple of Ceres, now laid prostrate on the ground: I cannot say, not having one stone upon another; for it lieth all in a confused heap together: the beautiful pillars buried in the rubbish of its dejected roof and walls; and its goodly carved and polished cornishes, used with no more respect than the worst stone of the pavement. It lies in such a rude and disorderly manner, that it is not possible to judge of its antient form; only it appeared to have been built of most beautiful white marble,

marble, and no less admirable work. Some chapiters we saw of the Ionick order, being three foot nine inches and an half diameter, which belonged to pillars of two foot and eleven inches diameter. I took the dimensions of a very beautiful corner-stone likewise, being six foot five inches square, two foot one inch and a quarter thick. We observed many other large stones among them, carved with wheat-ears, and bundles of poppy, bound together, being the characters of Ceres."[a]

But a very remarkable discovery was made upon this occasion, of *the Bust, or Statue, of the Goddess herself*, represented by the author in an engraving so rude, as hardly to be reconciled to the original Figure, if it were not for the more accurate delineation in the work of his companion Spon[b], together with the description and the dimensions by which it is accompanied[c]. It has this inscription: "SIMULACRI CERERIS ELEUSINIÆ FRAGMENTUM." The circumstances which, amidst all the havoc of the Temple, have led to the preservation of this Figure, will afterwards appear. In the mean time, the author's testimony to the identity of the Statue is here subjoined.

"Hard by, a little more south-west, among the ruins

(a) Wheler's Journey into Greece, p. 427, 428. Wheler left Athens, on his journey to Eleusis, in 1676. The Statue of Ceres was discovered by him on Shrove-Tuesday, the 5th of February of that year.

(b) See *Voyage de Grèce et du Levant*, &c. par *Spon*.

(c) Wheler's Journey into Greece.

ruins of old walls, we found the remains of the Goddess herself; viz. a part of her Statue from the head to below the waste, made of very white marble, of admirable work, and perhaps of no less a master than Praxiteles himself, as that was in her temple at Athens. It is a colossus, at least three times bigger than nature. She is girt about the waste, and two belts cross each other on her shoulders. Her breasts appear very natural; but her face is disfigured. Her hair falleth back upon her shoulders, and is tied together near her neck. Upon her head is a basket, carved on the outside with clusters of wheat-ears, bundles of poppies, roses, and vessels. For it is she, that was said first to have taught the Grecians how to sow corn at Eleusis; and poppies were dedicated to her. Pausanias pretends to be forbidden to write of her mysteries, by a dream; it being held unlawful for any to hear, see, or know them, but those that were initiated in them; and none to reveal them. But Minutius Fœlix knew them, and shews them to have been horribly wicked, and diabolical; which was the reason of their secresie. I designed the Statue perhaps well enough, to give some rough imperfect idea of it; but not to express the exquisite beauties of the work. A little higher on the brow of the hill we found a large basis for a statue, which we judged to belong to that of the Goddess. There was written upon it only Nov ΝΙΓΡΕΙΝΟΣ ΙΕΡΟΚΗΡΥΞ, *Noumilius Nigrinus,*

Nigrinus, Priest; which, perhaps, was the name of him that erected the Statue. But that which is most remarkable about it, is a small Basso-relievo, representing The Procession of Ceres, used to be made by the Athenians, in memory of her going about the world, in search of her daughter Proserpina, stollen by Pluto, after she had lighted her torches at Mount Ætna. The whole multitude carried flambeaus, they called Δαδία; and to them belonged officers, whom they called Δαδοῦχοι; being, I suppose, the chief regulators of that ceremony."[a]

To the testimony of Wheler may be added that of Spon, the companion of his travels; who, with a much more accurate engraving of the Statue, has given, as might be expected, a description in the same sentiments, and nearly in the same words, as those of his friend and associate. Having mentioned the condition in which he found the Temple, he says, [b] "We observed a very

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([a]) This pedestal is not now to be seen at Eleusis. A report prevailed at Athens, in the year 1801, perhaps without foundation, that it had been removed to Parma, or one of the other Universities in Italy. Whoever compares Wheler's rude representations of Grecian sculpture with the original monuments, will perceive and regret the injury the arts have sustained in the loss of this beautiful Bas Relief.

([b]) "Nous y remarquâmes un chapiteau Ionique très beau et médiocrement gros, et LE RESTE DE LA STATUE DE CERES de très beau marbre blanc parfaitement bien travaillé: aussi étoit-elle peut-être de Praxiteles, comme celle qui étoit à Athènes dans le temple qui luy étoit dedié. Ce qu'elle porte sur la tête est extraordinaire; c'est comme un panier, autour duquel sont gravez

a very beautiful and moderately large Ionic capital, and the remains of THE STATUE OF CERES, of very fine white marble, perfectly well executed: it was perhaps therefore the work of Praxiteles, as well as that which was in the temple dedicated to her at Athens. That which she bears upon her head is extraordinary: it is like a basket, round which are sculptured ears of corn with flowers, because she had taught the culture of the earth to those of Eleusis, and bunches of poppies, which were dedicated to her. I made a drawing of her, sufficiently well to afford you some idea, but *bad enough* for making you comprehend her beauties."

About the year 1668, Monsieur des Mouceaux was at Eleusis, and wrote an account of the Ruins of the Temple. An Extract from his Manuscript Journal was communicated by his nephew, Comte de Bonneval, to the French Editor of Le Bruyn's Travels, and published as an Appendix to that work. It will therefore be considered in the order of its publication, rather than according to the date of the author's travels. He visited Eleusis some years before the arrival of Wheler and Spon; but his observations were not communicated to the

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gravez des épis de bled avec des fleurs, parce qu'elle avoit enseigné la culture de la terre à ceux d'Eleusis, et des javeiles de pavots qui luy étoient dediez. Je la crayonnay assez bien pour vous en donner quelque idée, mais assez mal pour vous en faire comprendre les beautez." *Voyage de Grèce et du Levant*, &c. par *Spon*. Edit. Amst. 1679. p. 216.

the world before the year 1718; and even then they are not given in his own words, but related by the editor, who speaks always of the author in the third person[a]. Des Mouceaux evidently entertained doubts concerning the original history of the Statue, as appears by the following representation of his written opinion. [b] "In the midst of ruins," says he, "on the slope of the hill, is seen the statue of a woman in marble, buried up to her breasts. (It is the same of which M. Spon, who travelled seven or eight years after in those parts, has given us the design.) The work, where the drapery remains perfect, is executed in folds of wonderful taste. The author does not venture to affirm this figure to be that of Ceres, and not one of the Cariatides which sustained a frize in the temple, on account of the inverted basket with which she is attired."

The next traveller of note is Pococke, whose veracity is proverbial[c]. In his journey from Athens to the Isthmus

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([a]) The passage in the parenthesis, alluding to Spon, is also from the pen of the French Editor.

([b]) "Au milieu des ruines, sur la pente de la colline, se voit la statue d'une femme en marbre, enterrée jusqu'aux mammelles. (C'est celle dont M. Spon, qui voyageoit sept ou huit ans après des ces quartiers, nous a donné le dessein,) L'ouvrage où est achevé la draperie, fait des plis d'un goût merveilleux. L'auteur n'ose assurer que cette figure soit celle de Cerès, et non pas quelque Cariatide qui soutenoit une frise dans ce temple, à cause de ce panier renversé dont elle est coëffée." See *Le Bruyn's Travels*, tom. V, p. 492.

([c]) The requisites essential to the perfection of a Traveller are said to be "the Veracity of *Pococke*, the Learning of *Shaw*, the Pencil of *Norden*, the Descriptive Powers of *Savary*, and the Enterprize of *Bruce*."

Isthmus of Corinth, arriving at Eleusis[a], he thus speaks of the Temple and Statue of Ceres. "At the north foot of the hill, on an advanced ground, there are many imperfect ruins, pieces of pillars and entablatures; and *doubtless it is the spot of the Temple of Ceres and Proserpine.*" . . . . "At the Temple of Ceres I saw *the large Bust or upper part of a Statue,* supposed to have been designed for that Goddess; it is so large, that it measured at the shoulders five feet and a half broad: there is a circular sort of ornament on the head, above two feet deep, the middle part of which is adorned with foliages of oak, as mentioned by travellers, but the face is much disfigured."[b]

From Pococke, omitting the observations of a few foreigners, whose descriptions would appear more like plagiarism than original matter, we come to the work of Dr. Chandler, of Oxford[c]. It is not easy to reconcile his

(a) On the 4th of September, 1739.

(b) Pococke's Description of the East, vol. II. part ii. pp. 170, 171. The cause of the injury which the face has experienced more than the rest of the Figure, may be easily explained with reference to the material used by the antient sculptor. Veins of extraneous matter are common in Pentelican marble; and their decomposition has subjected many of the fine works of Athenian artists to more speedy decay than others have sustained which were wrought in the marble of Paros, Naxos, and Thasos. A vein of schistus may be observed in the marble of the Eleusinian Fragment, traversing the whole mass, in a direction parallel to the back of the Statue. As this substance became decomposed by the action of the atmosphere, the face and part of the breasts fell off; and the slightest inspection of the marble, in its present state, will prove that the front of the calathus had nearly shared the same fate.

(c) Dr. Chandler was at Eleusis on the 30th of March, 1766.

his topography of the Temple of Ceres with the descriptions of travellers who had preceded him, or who have since visited Eleusis: but he gives a long account of the Mystic Temple[d], and adds, that the site was beneath the brow, at the east end of the hill, and encompassed by the fortress. "Some marbles," says he, "which are uncommonly massive, and some pieces of the columns, remain on the spot. The breadth of the cell is about a hundred and fifty feet; the length, including the pronaos and portico, is two hundred and sixteen feet. The diameter of the columns, which are fluted six inches from the bottom of the shafts, is six feet and more than six inches. . . . . About three fourths of the cottages are within the precincts of the Mystic Temple. —At a small distance from the north end of the inclosure is a heap of marble, consisting of fragments of the Doric and Ionic orders; remains, it is likely, of the Temples of Diana Propyléa and of Neptune, and of the Propyléum or gateway. Wheler saw some large stones carved with wheat-ears and bundles of poppy. Near it is *the Bust of a colossal Statue of excellent workmanship, maimed, and the face disfigured;* the breadth at the shoulders, as measured by Pococke, five feet and a half; and the basket on the head above two feet deep. It probably represented Proserpine[e]. . . . . A tradi-

(d) Travels in Greece, by Richard Chandler, D.D. p. 189, &c.

(e) No reason is given for this conjecture.

A tradition prevails, that if the broken Statue be removed, the fertility of the land will cease. Achmet Aga was fully possessed with this superstition, and declined permitting us to dig or measure there, until I had overcome his scruples by a present of a handsome snuff-box, containing several zechins or pieces of gold." [a]

Such are the testimonies and opinions of the most celebrated men who have visited Eleusis, respecting the Fragment now placed in the Public Library of this University. To their authority may be added that of Montfaucon, as given in the Translation of his work by a late Fellow of Trinity College [b].

"A trunk of a Statue of Ceres which remains yet in the Temple of Ceres Eleusinia near Athens, though the face is disfigured and broke, hath on its head a crown of an extraordinary shape, and which seemed to rise up like a tower or turrets before it was injured by time. The Figure is adorned with ears of corn and flowers."

Supported by these authorities, the Abbé Barthelemy thus alludes to the Statue, in his account of Eleusis: "*Ou se trouvoit cette Statue dont l'éclat éblouissoit les nouveaux initiés* [c]."

The

([a]) Chandler's Travels in Greece, pp. 191, 192.

([b]) Montfaucon's Antiquities, translated by David Humphreys, M. A. vol. I. p. 52.

([c]) Voyage d'Anacharsis, tom. V. p. 537.

The Statue of Ceres, as it now appears, from a Drawing made by M.r Flaxman.

Engraved by P.W. Tomkins.

Published March 14.th 1809, by Cadell & Davies Strand.

The resemblance which this Statue was supposed to bear to the Cariatides in the Pandrosium of the Acropolis at Athens, gave occasion to a surmise that it might have represented a *Canephoros*[d].

A few facts were before urged to prove the improbability of this conjecture; and their repetition may perhaps now put the matter out of all doubt.

The Κανηφοροι were certain Athenian Virgins, whose office it was to carry a basket, called Κανουν, at the Panathenæa, the Dionysia, and some other solemnities. This basket contained necessaries for the celebration of the holy rites, as the *mola salsa*, the knife, or other instrument to kill the victims, and the crowns. From this circumstance of the procession, the Κανηφοροι[e] received their name. Meursius gives the same account of them, in his description of the *Panathenæa*[f]: and Cicero, mentioning two small bronze figures of the Κανηφοροι carried off by Verres, also explains the meaning of their appellation[g]. It is to be remarked,

(d) Museum Worsleyanum, vol. I. p. 95.

(e) Archæologia Græca, vol. I. pp. 226. 383. 422.

(f) "Post hos virgines sequebantur, cum canistris; in quibus ea, quæ ad sacra facienda necessaria: unde illæ Κανηφόροι appellatæ. Hesychius: Κανηφόροι. ἐν ταῖς πομπαῖς αἱ ἐν ἀξιώματι παρθένοι ἐκανηφόρουν, ὥσπερ καὶ ἐν τοῖς Παναθηναίοις." *Meursii Panathenæa*, cap. 23.

(g) "Erant ænea præterea duo signa, non maxima, verùm eximia venustate, virginali habitu, atque vestitu, quæ *manibus sublatis* sacra quædam more Atheniensium virginum reposita in capitibus sustinebant. Canephoræ ipsæ vocabantur." *Cicero in Ver.* lib. iv.

marked, that the words "*manibus sublatis*," in the description of Cicero, distinguish the KANHΦOPOI by an attitude which does not correspond with the appearance of the Statue from Eleusis. Ceres, as in that Figure, was often represented with the left arm extended. Her left hand generally held ears of corn, but sometimes a patera: the right supported a sceptre, poppies, or fruit[a]. The canisters or baskets of the KANHΦOPOI were also filled, upon certain occasions, with flowers, and other vegetable productions. At the Rites of Bacchus, the KANA were of gold, and contained fruit[b]. Canephorian Festivals are not yet entirely abolished; remains of them being still observed in the Greek Islands[c].

Much error has arisen from having confounded the KANHΦOPOI with the KIΣTOΦOPOI. And this circumstance is mentioned by a Scholiast in a note to Callimachus[d]: "*Perperam confundunt viri docti* Κανηφόρους et Κιστοφόρους. *In calathis sive canistris porta-*

([a]) See the Antiquities engraved in the Ernesti Edition of Callimachus, vol. I. p. 232. The Bas Relief, found at Athens by Wheler, p. 405. Edit. Lond. 1682; and the various representations of Ceres, in Montfaucon, and other authors.

([b]) Archæologia Græca, vol. I. p. 383.

([c]) At the beginning of the vintage in the Isle of Syra, the young unmarried women are seen, at sun-set, returning in procession from their labours, and bearing baskets on their heads filled with grapes and flowers; the vine-branches falling almost to the ground, and twined elegantly about their persons. The noise of their songs being heard from afar, the young men go out to meet them, and join the chorus as they enter the town.

([d]) Callimach. Hymn. et Epigram. Edit. Ernesti, vol. I. p. 233. in Schol.

portabantur flores et spicæ nobilibus virginibus, in cistis verò à mulieribus sacra mystica." The Κιστοφόροι were employed at the Eleusinian Festival in following the Procession of the *Holy Basket*, on the fourth day of the celebration of the mysteries. In their baskets were sesamin, carded wool, some grains of salt, a serpent, pomegranates, reeds, ivy boughs, a sort of cakes called Φθοῖς, and poppies[e]. They are distinguished therefore from the Κανηφοροι both by their burden and their character. Neither does the description of them correspond with the Statue of Ceres, which bears on its breast the Medusa, and on its head the *Holy Basket*, adorned by symbols, many of which are not now to be explained, but which evidently refer to the sacred mysteries. Among these principally appears the Lotus, exactly as pictured on the Greek vases[f]. The Gorgon terrors of initiation were typified by the Medusa; represented, according to the most antient form, with the tongue exposed, as on the medals of Parium, on several pateras and lamps, and on a small votive

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(e) Archæologia Græca, vol. I. p. 392. The words of Meursius are, "Et in his *(cistis)* reconditæ sesamides, pyramides, lanæ elaboratæ, liba multis distincta umbilicis, micæ aliquot salis, draco, mala Punica, corda, ferula, hederæ, placentæ, et papavera." *Meursii Eleusinia*, cap. xxv. p. 71.

(f) See the Works of D'Hancarville, Sir W. Hamilton, &c. The capitals of the Ionic columns in the portico of the Temple of Minerva Polias at Athens, have the same representation of the Lotus. See Stuart's Athens, vol. II. c. 2. Pl. 11. fig. 1.

votive offering, lately found at Delphi, and now in this University[a].

The Statue of Ceres at Eleusis was distinguished by the ΚΑΛΑΘΙΟΝ, or *Holy Basket*, which she bore on her head, and which, during the celebration of the Mysteries, was carried in solemn procession. She is thus represented on a medal of the Ptolemies[b]; on the Bas Relief engraved in Wheler's Travels[c]; on the colossal statue brought from Italy, now in the possession of Mr. Townly; and on various antique medals[d], gems, lamps, and vases. A statue of Ceres is engraved in Montfaucon, after a Drawing by Mons. Le Brun, in which the Καλαθίον is represented plain, without ornaments. It holds in one

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(a) By the manner in which it was placed on a vase found at Jenikale in the Cimmerian Bosporus, and now in my possession, it appears to have some reference, like the amphoræ on Athenian medals, to the Shades of Death. See the Appendix.

(b) In the Collection of the late Dr. Hunter.

(c) Page 405, folio edit. Lond. 1682.

(d) See particularly the engraving of a medal in the Notes to Spanhem's edition of Callimachus, tom. II. p. 651. where the Editor has introduced the following observation. "De solemni autem *calatho*, qui vulgo in pompâ hujus Deæ frugiferæ præferretur, præter ea, quæ jam hic opportune adnotarunt priores editores, addi insuper illud potest, quod Ceres *calathum* passim in capite gestare cernitur in nummis, aliisve antiquis ejus simulacris. Cujusmodi duæ, quæ hic infra prostant, Romani juxta et Græci nummi icones; quarum prior, ut ipsa præfert nummi inscriptio, Cererem exhibet aut Saloninam, Gallieni Imp. conjugem, sub Cereris sedentis, quæ *calathum* supra caput gestat, schemate, dextra autem duas spicas ac sinistra hastam tenet, et inscr. CERERI AUG. *Augustæ*."

See likewise the engraving of another medal in Haym's Tesoro Britannico, vol. II. p. 210. Pl. 1. fig. 9.; and Fig. 10. of the same Plate. Also the Sitting Figure of Ceres, in the Vestibule, described in the 4th page of this Work.

one hand a *patera*, and in the other poppies[e]. The original was at Rome. If the upper part of the figure only had been discovered, it might with equal reason have been called a *Canephoros*.

The beautiful Hymn of Callimachus to Ceres opens at the moment in which the Καλαθίον is descending for the procession on the fourth day[f]. The women are called upon to hail its approach; and the prophane to cast their looks to the ground, not venturing to contemplate so much sanctity.

Ceres, being the same with Isis[g], the Καλαθίον, or Turret, upon her head, is in itself a symbolical representation of the Lotus. Of this we receive full conviction by observing the various modes in which the Lotus has been represented upon the heads of Isis, and the Κάλαθος, or Καλαθίον, upon the heads of Ceres. In many instances they will be found to be one and the same symbol. A very antient and remarkable statue of Ceres was published by Fabretti, and is engraved in Montfaucon[h], where the Lotus appears exactly as on the figures of

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(e) Montfaucon, tom. I. Plate 43. fig. 4. Edit. Paris, 1722.

(f) Τῷ Καλάθῳ Κατιόντος, &c. The old Scholiast to these words relates that Ptolemy Philadelphus introduced the Procession of the Καλαθίον at Alexandria. (Callim. Hymn. &c. Edit. Ernesti, p. 232.) The Rites of Ceres were thus conveyed to the country from which they originally came.

(g) Herodot. lib. ii. c. 59. Ἶσις δέ ἐστι κατὰ τὴν Ἑλλήνων γλῶσσαν Δημήτηρ. Hist. des Inscriptions, tom. XVI. p. 20. XVII. pp. 86, 87.

(h) Tom. I. Pl. 45. fig. 6.

of Isis found in Egypt. It seems an established truth, that Isis was the Venus of Cyprus, the Minerva of Athens, the Cybele of the Phrygians, the *Ceres of Eleusis*, the Proserpine of Sicily, the Diana of Crete, and the Bellona of the Romans. Indeed, in proportion as we advance to the source of those opinions which gave birth to the Pagan Mythology, the confusion, which at first view seemed to bewilder the inquirer, gradually disappears. The most antient expositors of Heathen Fables teach us to believe that all their Divinities were modifications of the active and passive principle of Creation. The Giver of Light might be worshipped as the *Sun;* and the Receiver was rationally typified by the *Moon.* Once in possession of this clue, the complicate labyrinth of Paganism, whether surveyed in Egypt, in Greece, in Persia, or the more distant Eastern countries, may be explored. The agency of light upon a chaotic fluid, that important truth, recorded in the annals of every people, and resulting from the latest researches into the History of Nature, was known to all nations. Hence the transition is natural to those various titles and personifications which became so numerous. Sol, Titan, Mithras, Osiris, Ammon, and Belus, were multiplied to such an extent, that Varro relates there were no less than three hundred different modes by which Jupiter alone was represented. The same may be said of the personifications of the passive principle.

The

The Statue of Ceres with the Face restored according to the best Authorities Designed by Flaxman.

Engraved by P.W.Tomkins.

Published March 14th. 1809, by Cadell & Davies Strand.

The MAGNA MATER was Isis, Luna, Juno, Astarte, Vesta, Ceres, Proserpine, Minerva, or Diana, according as their respective rites and appellations suited the customs and the language of the countries in which they were worshipped.

How beautiful is the mystic fable of the birth of Typhon, son of Tartarus and Terra[a]; and how simple the explanation! Subterranean fire is vomited. At this awful manifestation of the first great principle of Heathen Theocracy, all the herd of Divinities, who were merely its modifications, shrunk and hid themselves[b]: Jupiter became a Ram; Mercury an Ibis; Apollo a Crow; Juno a Cow; Bacchus a Goat; Diana a Cat; Venus a Fish[c], &c. It is curious to observe the peculiar appropriation which characterizes these metamorphoses; so that the various animals, introduced as mystic symbols, should still typify their respective relations to the active and passive principle. The former presented itself as a Ram, an Ibis, a Crow, and a Goat; the latter, as a Cow, a Cat, and a Fish[d]: and thus they were

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(a) Hesiod. Theog. V. 819. Edit. Oxon. 1737. Hygini Fabulæ, p. 35. Edit. Basil. 1570.

(b) Hence originated the fable of the Giants warring against Heaven, whom Jupiter is said to have confined beneath a Volcano (Ætna), which for three thousand years has thrown out fire.

(c) Ovid. Met. lib. 5. 325. Edit. Amst. 1727.

(d) "Lest ye corrupt yourselves, and make you a graven image . . . . . the likeness of any *fish* that is in the waters." Deuteronomy, iv. 16. 18.

were represented among the Antients. The Dolphin is found representing or accompanying Venus; and the Ram typifying the Egyptian Ammon.

The depravity of man tempting always to personify Deity, caused him to represent abstract ideas by visible signs. That which could only be mentally viewed, became thus a symbolical presentation. Among other abominations, the active and passive principle were often figured, and worshipped, under appearances the most detestable. Hence ignorant men have supposed the people to be more vicious than was consistent with their real history. The types they used were lamentable proofs of a degenerate superstition; but there was no moral turpitude in the ideas to which they referred[a].

It is now above an hundred and twenty-seven years since this Statue was first discovered by Wheler, and made known to the world by the publication of his Travels. During all that period, various attempts were made for its removal. The Eleusinians, whose superstitions[b] respecting it were so great that Dr. Chandler paid a large sum for permission to dig near it, relate, that as often as foreigners came to remove the Statue, some disaster ensued. They believed that the arm of any person who offered to touch it with violence, would drop

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(a) See Herodotus, Plutarch, and Lucian.

(b) It was their custom to burn a lamp before it, upon festival days.

drop off; and said, that once being taken from her station by the French, she returned back in the night to her former situation. Nevertheless, different Ambassadors and Envoys, residing at Constantinople, made application for its removal, and failed of success. Diplomatic intrigue, the artifices and meddling cunning of the Greek Consuls, and, most of all, the enormous weight of the Statue, in a country where mechanical aid was not to be procured, frustrated their views. It is well known, that Monsieur de Choisseul Gouffier endeavoured to obtain it for the French nation; and the agents of our own Ambassador arrived at Eleusis a few days after it sailed for England, attended by a Janissary of the Porte, to give orders for its being added to his collection.

A short narrative of the means used by private individuals, unaided by diplomatic power or patronage, to procure for the University, of which they are members, this interesting monument of the Arts and Mythology of Greece, may not prove unwelcome.

The difficulties to be encountered were not trivial. It was first necessary to purchase[c] the Statue from the Waiwode,

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(c) Those who have visited Turkey know the difficulty of making such a purchase. Among other absurd notions which the Turks, and even some of the Greeks, have about foreigners, they believe such stones are only sought for the gold they contain; and this gold, not in the form of ore, but of ready coined, fine, glittering sequins.

Waiwode, or Governor of Athens, who alone had power to dispose of it. A Firman was then to be obtained for its removal; the attendance of a Turkish officer to enforce the order; and a vessel capable of conveying it away. The old quay of Eleusis, consisting of immense blocks of marble, broken and disordered, required reparation. Across the chasms, where the stones were wanted, it was necessary to place pieces of timber, as temporary bridges, that the Statue might be conveyed to the utmost extremity of the quay, where a sufficient depth of water would admit the approach of large boats.

When all these preliminaries were adjusted, which required equal promptness and secresy, amidst the opposition to be expected from a herd of idle and mercenary Greeks, acting as Consuls to different nations; in what manner could a foreigner, without any mechanical aid, expect to raise a mass of that magnitude, and convey it over rocks and ruins, from its station at Eleusis to the sea?

Athens afforded a rope of twisted herbs, and a few large nails. A small saw about six inches in length, an axe, and some long poles, were found at Eleusis. The stoutest of these poles were cut, and pieces nailed in a triangular form, having transverse beams at the vertex and base. Weak as this machine was, it acquired considerable strength by the weight of the Statue, when placed on the transverse beams. With the

remainder

remainder of the poles were made rollers, over which the machine might move. The rope was then made fast to each extremity of the transverse beams at the vertex. Simple as this contrivance was, it succeeded, when perhaps more complicate machinery might have failed; and a mass of marble weighing near two tons was moved over the brow of the hill, or Acropolis of Eleusis, and from thence to the sea, in about nine hours.

An hundred peasants were collected from the village and neighbourhood of Eleusis, and near fifty boys. The peasants were ranged forty on each side to work at the ropes, the rest being employed with levers to raise the machine, when rocks or large stones opposed its progress. The boys, who were not strong enough to work at the ropes and levers, were employed in taking up the rollers as fast as the machine left them, and in placing them again in front.

But the superstition of the inhabitants of Eleusis, respecting an idol which they all regarded as the protectress of their fields, was not the least obstacle to be overcome[a]. On the evening preceding the removal of the Statue, an accident happened, which had nearly put an end to the undertaking. While the inhabitants were

conversing

([a]) They maintained that no ship would ever get safe into port with the Statue on board; and the prediction was amply verified in the wreck of the Princessa.

conversing with the Turkish officer who brought the Firman from the Waiwode of Athens, an ox, loosed from its yoke, came and placed itself before the Statue, and, after butting with its horns for some time against the marble, ran off with considerable speed, bellowing, into the plain of Eleusis. Instantly a general murmur prevailed; and several women joining in the clamour, it was with difficulty any proposal could be made. "They had been always," they said, "famous for their corn; and the fertility of the land would cease when the Statue was removed." These are exactly the words of Cicero with respect to the Sicilians, when Verres removed the Statue of Ceres: "*Quòd, Cerere violatâ, omnes cultus fructusque Cereris in his locis interiisse arbitrantur*[a]."

At length, however, these scruples were removed; and on the following morning, November 22[d], 1801, the Priest of Eleusis, arrayed in his vestments as for high mass, descended into the hollow in which the Statue was partially buried, to strike the first blow with a pickaxe for the removal of the rubbish, that the people might be convinced no calamity would befall the labourers. At mid-day the Statue had reached the summit

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([a]) Cicero in Verr. lib. iv. c. 51. The removal of the Statues of Ceres and Triptolemus from the Temple at Enna, by Verres, is particularly applicable: "*His pulchritudo periculo, amplitudo saluti fuit, quòd eorum demolitio, atque asportatio, perdifficilis videbatur.*" Lib. iv. c. 49.

summit of the hill above Eleusis; and, as the sun was setting, by the additional assistance of the crew of a Casiot vessel hired to convey it away, was placed at the extremity of the antient quay of the port.

The next day, 23[d] of November, boats were placed parallel to each other from the quay to the vessel; and planks being laid over them, a kind of stage was formed, on which the crew could more easily work the blocks of the ship. These being all brought to act at once upon the marble, it was raised and let into the hold. The vessel then sailed to Smyrna, where the Statue was again moved into the Princessa merchantman, Captain Lee. In her passage home, this vessel was wrecked and lost near Beachy Head[b]; but the Statue was recovered, and finally reached its destination.

XV.

A BAS RELIEF found in Athens. The subject appears to be The INITIATION of HERCULES in the ELEUSI-

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(b) Herein was completely verified the augury of the Eleusinians; who were so convinced of the disaster which was to befall the vessel, that the news of the wreck has served to confirm them in their superstitions concerning the Statue. It may be amusing to add, that subsequent travellers, having visited the spot since the Statue was removed, have been much entertained with the stories they relate. The first year after the departure of the Goddess, their corn proved very abundant, and they were in constant expectation that Ceres would return. The next year, however, was not so favourable; and they begin to fear she has deserted them. "It would have been impossible," they say, "without witchcraft, to have carried her off."

ELEUSINIAN MYSTERIES. A Priestess of Ceres, with the peculiar Patera in her right hand which characterizes the Rites of Ceres, seems to invite the Hero, who is leaning on his club, to partake in the solemnities. But it must be remarked, that Figures of Hercules in such drapery, if not entirely unknown, are extremely rare.

XVI.

FRAGMENT of a MARBLE STATUE, found in the Ruins of a magnificent Temple of JUPITER LIBERATOR, at the foot of MOUNT IDA. It represents the lower half of a Female Figure, whose drapery has been executed in the first style of Grecian sculpture. The Ruins of the Temple were discovered by the Writer of this account in the Spring of the year 1801, during a journey to the source of the River, whether Simoïs, or Scamander[a], which,

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([a]) "*Whether Simoïs, or Scamander.*"] This equivocal expression may possibly require some comment; although it is by no means my intention to enter here upon a controversy which involves so much discussion. With regard to the mere name of the river, it is very remarkable, (and the suggestion was made to me by Mr. Walpole of Trinity College, who has lately examined the Plain of Troy with much attention,) that, while almost every antient author has been ransacked for references concerning the dispute upon Troy and its locality, the following passage of Horace has been entirely overlooked:

"Te manet Assaraci tellus, quam frigida *parvi*
Findunt *Scamandri* flumina." Epod. XIII.

Can it be supposed, that if the epithet *great* properly applied to the Scamander, the poet would have used the word *parvi*; especially when the insertion

which, bursting in a perennial cataract from the rocks of Gargarus, waters, and sometimes inundates, the Plain of Troy. The Temple was of white marble, of the Doric order, and of such astonishing magnitude, that the dimensions of the entablature exceeded those of the Parthenon at Athens. The neighbouring town of Bairamitch has long derived its materials for building from the Ruins of this Temple, and the baths by which it was surrounded.

XVII.

PART of a COLUMN of that rare antient Breccia called by the Italians "*Verde Antico.*" It was taken from the Temple of ERECTHEUS, in the Acropolis of Athens. There are circumstances which direct to the long-lost quarries of that beautiful mineral. It is the substance called "*Green Marble of Laconia*" by Pliny [b]. Paul Silentiarius, enumerating the different marbles employed in the Church of St. Sophia at Constantinople, mentions the "*Laconian Green.*" In that edifice, the only green marble is of this kind. As the southern district

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insertion of *magni*, independent of any attention to truth, neither affects the rules of metre, nor the rhythm of the verse?

The Reader, perusing the various dissertations which the heat of the Trojan controversy called forth, may perhaps be surprized that no notice has yet been taken of this remarkable document.

([b]) Hist. Nat. lib. xxxvi. cap. 7.

district of the Morea is no longer considered difficult of access, it is recommended to travellers, who visit the neighbourhood of Misitra[a], to seek for the Breccia to which those authors so evidently direct their researches. There is every reason to conclude that the substance called *Verde Antico* by the Italians, was originally derived from the quarries of Laconia[b].

XVIII.

A MARBLE BAS RELIEF, found at ATHENS, remarkable for the ease and freedom exhibited in the sculpture. It is supposed to represent CALIGULA bringing his Daughter, LIVIA DRUSILLA, to the protecting Minerva.

XIX.

A REPRESENTATION in Marble of an ANTIENT SCENIC MASK, found in the Ruins of the Proscenium of the Theatre at STRATONICE in ASIA MINOR, by R. WALPOLE, of Trinity College, Cambridge, Editor of "*Comicorum Græcorum Fragmenta*," and by him deposited in the Vestibule.

Of

(a) Near the site of Antient Sparta, and the present Capital of Laconia.

(b) A substance, much resembling the *Verde Antico*, has been recently discovered in Anglesea; of which I have received specimens for the Mineralogical Lecture. It is not so beautiful, however, as that found in the ruins of Greece and Italy.

Of this Classical Relic it may be observed, that it offers the only correct model, hitherto brought to this country, of the ΠΡΟΣΩΠΟΝ of the Greeks, and PERSONA of the Romans. It seems to have formed part of the ornament of the theatre in which it was found [c], and is peculiarly illustrative of a passage in Julius Pollux, who, in his chapter on Comic Masks, specifically alludes to a singularity observable in the features here sculptured [d]. According to Aristotle, in the fifth chapter of his Poetics, the origin of the use of Masks is unknown. Suidas and Athenæus attribute it to Chœrilus, contemporary with Thespis. Horace gives the invention to Æschylus [e]. Diomedes asserts, that, on the Roman stage, the first Mask was worn by Roscius Gallus. The custom of wearing

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(c) At the same time it may be remarked, that such marble effigies of Scenic Masks were deposited as VOWS in the theatres of the Antients. In the Medicean Collection of Gems, (*Museum Florentinum*, Tom. II. Tab. 85. No. 3.) is a sculptured sardonyx-agate, whereon appears a Marble Mask, placed upon a small pillar in the proscenium of a theatre; before which an aged Poet, or Performer, having the crook inverted, is presented by the Muse. *Gori's* observations upon that gem do not exactly coincide with these remarks. The Mask, from its pleasing appearance and closed mouth, seems rather orchestric than comic; and the ceremony represented, from the circumstance of the inverted crook, may be valedictory on the part of the aged figure. He has added the suggestion of a friend, which affords perhaps the best illustration: "Quidam amicus meus, gemmam hanc, dum eam illustrarem, curiosius inspi-
" ciens, referre posse credebat Æschylum Tragœdiæ parentem, inventoremque
" personæ, non terribilis et horrificæ, sed honestæ, ut docet Horatius."

(d) Ἀνατείνει τὴν ἑτέραν ΟΦΡΥΝ.——

JUL. POLLUX, Περὶ Προσώπων Κωμικῶν.

(e) "Post hunc PERSONÆ," &c. HOR. *de Arte Poet.*

wearing Masks upon the Stage continued until the age of St. John Chrysostom, who mentions that the Tragedians of his time wore them [a]. The first Masks were made of the bark of trees; and afterwards they were constructed of leather; but being liable to alter their form, Hesychius says wooden Masks were preferred. They were also made of bronze, and so formed as to aid the speaker, by rendering his voice audible in the vast theatres of the Antients. According to Julius Pollux, there were three sorts of Masks; the Comic, the Tragic, and the Satyric. The Satyric were sometimes caricatures; and so like the person intended, that the resemblance was recognised by the spectators, before the actor opened his mouth. They had also *orchestric Masks*, for the dancers, without the mouth open, which were described by Lucian as having a more natural and pleasing appearance than others used in the Drama. A particular Mask was assigned to each character by the antient dramatists; and representations of the proper Masks to be worn by the persons of the Drama were carefully delineated in the manuscript copies of their plays; as may be proved by the Manuscript of Terence in the Collection at Paris.

With regard to the particular Mask which forms the subject of this Article, its resemblance to the busts

and

(a) Chrysostomi Hom. VI. in Lazar.

and antient portraits of Socrates ought not to pass without notice, when it is considered that caricature representations of his countenance were absolutely necessary in the performance of "The Clouds" of Aristophanes.

XX.

A MOST exquisite Piece of Sculpture in BAS RELIEF, representing VICTORY IN HER CAR, and probably alluding to the Career of Conquest which marked the marches of Alexander's army in Asia. It was found in the Castle of PERGAMUS, in Lydia, about sixty feet from the ground, and brought to England by the late Captain GEORGE CLARKE of the Royal Navy, while Commander of His Majesty's ship The Braakel. An engraving made from it adorns the Frontispiece of Mr. WILKINS's "*Antiquities of Magna Græcia.*"

XXI.

PART of one of the COLUMNS of the Temple of APOLLO THYMBRÆUS; found among the Ruins which still exist on the banks of the River Thymbrius, near the Plain of Troy. It serves to illustrate a passage in Aristophanes[b], in which he alludes to the very antient

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(b) Aristophanes, ΚΥΡΒΙΣ, Neph. v. 447. edit. Kuster. Id. ΣΤΗΛΗ, Lysist. 513. See also Lysias, edit. Reiske, vol. I. p. 493. And Suidas, ΣΤΗΛΗ.—Ἐν ᾗ γέγραπται ἡ τοῦ στηλιτευομένου ὕβρις. πολλάκις δὲ καὶ εὐεργετῶν ἐνεργεσίαι

antient custom of *columnating*[a] Public Men; that is to say, of inscribing memorials of honour, or of reproach, upon the pillars of the temples. The interesting Inscription here given, commemorates the gratitude of the citizens towards a Phrontistes of Drusus Cæsar, who cleared the Hellespont of pirates, without imposing any additional taxes upon the city.

ΗΒΟΥΛΗΙΚΑΙΟΔΗΜΟΣ
ΕΤΕΙΜΗΣΑΝΤΙΤΟΝΟΥ
ΛΕΡΙΟΝΠΡΟΚΛΟΝΤΟΝΦΡΟΝ
ΤΙΣΤΗΝΔΡΟΥΣΟΥΚΑΙΣΑ
ΡΟΣΚΑΘΕΛΟΝΤΑΤΑΕΝΕΛ
ΛΗΣΠΟΝΤΩΛΗΣΤΗΡΙΑΚΑΙ
ΕΝΑΠΑΣΙΝΑΝΕΠΙΒΑΡΗΤΟΝ
ΦΥΛΑΞΑΝΤΑΤΗΝΠΟΛΙΝ

(Translation.)

"The Senate and the People honour Titus Valerius Proclus,
"the Phrontistes of Drusus Cæsar, who cleared the Hel-
"lespont of Pirates, and, in all things, preserved the City
"unburthened."

ἐνεργεσίαι ἀναγράφονται. "In quo inscribuntur façinora ejus, qui infamatur. "Sæpe tamen etiam beneficia eorum, qui bene de nobis meritè, (in stelis) "inscribuntur."

([a]) In using this liberty with the English language, may it not be asked, if the Latin word *Calumnia* had not a similar origin?

XXII.

FRAGMENT of one of the METOPES from the PARTHENON at ATHENS, those surprizing monuments of the genius of PHIDIAS, the undoubted work of his hands, which, in *Alto Relievo*, represented THE COMBAT OF THE LAPITHÆ AND CENTAURS. Much finer examples have been brought to this country by the Earl of Elgin; but when the Author was in Athens, the removal of any article of Athenian sculpture was an exclusive privilege reserved for the Ambassador. The present Fragment, however, was a gift of the Turkish Governor in the Acropolis. It is executed in the Marble of Mount Pentelicus.

XXIII.

A SQUARE SLAB of PARIAN MARBLE, inscribed to the Honour of DRUSUS CÆSAR, Son of Germanicus and Agrippina, who was starved to death by Tiberius, in consequence of the calumnies of Sejanus. This most interesting Inscription was found by the Author, in journeying from Alexandria Troas towards the Plain of Troy. It was lying in two pieces, on the surface of the earth, with the Characters downwards. The Slab is of considerable thickness, and extends full eight inches into the wall of the Vestibule. The style of the Incrip-tion having nearly a claim to the Classical purity of the Augustan

Augustan age, and coëval with the CRUCIFIXION of the MESSIAH, may afford an excellent model for compositions of this nature; while the interest excited by the story of the age to which it refers, and the rarity of any public monuments to Drusus Cæsar, on account of his untimely death, entitle this memorial to the regard of the Student, the Scholar, and the Historian.

(Inscription.)

DRVSO CAESARI
GERMANICI CAESARIS
FILIO
TI AVGVSTI NEPOTI
DIVI AVGVSTI PRONEPOTI
PONTIFICI
D D

(Translation.)

"Inscribed and Dedicated to the Pontifex Drusus Cæsar,
"Son of Germanicus, Grandson of Tiberius Augustus, Great
"Grandson of Divine Augustus."

XXIV.

A MARBLE, with a GREEK INSCRIPTION, found by the Author among the Ruins of PHANAGORIA, now TAMAN, a city on the Asiatic side of the Cimmerian Bosporus. It seems to have been originally placed over the entrance of a Temple. From the injury the Stone has sustained, part of the Inscription is lost; and it is not possible to give any other illustration of its purport than

what

what a faithful transcript of the remaining Characters will afford. It is therefore considered in the same view as the Inscription from Circassia, mentioned in No. VII. and is only worthy of notice on account of the relationship it bears to the style of writing adopted by the remote Colonies of Greece, in which these imperfect documents were discovered.

ΑΙΑΣΑΠΟΑΥΤΩΝΕΙΣΑΥΤΟΝΓΕΝΟΜΕΝΑΣΤΕΙΜΑ...
ΑΙΣΤΕΚΑΙΑΝΕΙΣΦΟΡΙΑΙΣΑΠΑΣΑΙΣΤΑΙΣΚΑΤΑΤΗΝΒ..
ΔΕΙΧΘΕΝΤΑΤΟΥΚΑΙΣΑΡΕΙΟΥΔΙΑΒΙΟΥΕΙΣΓΕΝΟΣ...
ΤΑΣΑΝΕΣΤΗΣΕΝΤΕΙΜΗΣΧΑΡΙΝΣΥΝΤΩΚΑΙΕΠΙ....
ΜΕΡΑΝΑΥΤΩΝΥΠΟΤΕΕΜΟΥΚΑΙΤΩΝΕΚΤΟΝΩ...

XXV.

An ALTAR of Parian Marble, brought from Delos by an Ancestor of the Rev. Bridges Harvey, of Jesus College, Cambridge. It was presented by him to the Author, when engaged in placing the Greek Marbles in the Vestibule. His name has been therefore inscribed upon a small Pedestal below. Such Altars are common in the Isle of Cos, and other parts of Greece, at this day. The Turks scoop a conical cavity in them, and use them as mortars, wherein they bruise their coffee. They are generally adorned with the Ram's Head, sustaining a fillet and festoon, in relief, as in the sculpture seen on the Harveian Marble. The Monument upon the Islands called Cyaneae, at the entrance of the Euxine from the Thracian Bosporus, which has been falsely described

described by travellers as a Pillar, is an Altar of this nature, upon which mariners were accustomed to place their vows for a prosperous voyage, previous to embarking on that inhospitable sea.

XXVI.

A BUST of JUNO, in Parian Marble, found with No. XVI. among the Ruins of the Doric Temple of JUPITER before mentioned, as situated beneath Gargarus, at the base of Mount Ida.

Ἴδην δ' ἵκανεν πολυπίδακα, μητέρα θηρῶν,
Γάργαρον, ἔνθα δέ οἱ τέμενος, βωμός τε θυήεις.

ILIAD. Θ. 47.

But when to Ida's topmost height he came,
(Fair Nurse of fountains, and of savage game)
Where, o'er her pointed summits proudly raised,
His fane breathed odours, and his altars blazed.

POPE'S IL. VIII. 57.

A more particular account of these Ruins is reserved for another publication. In the mean time it may be observed, that Æschylus[a] probably alludes to this Temple in the following passage:

Οἷς ἐν Ἰδαίῳ πάγῳ
Διὸς Πατρῴου βωμός ἐστι.

In rupe cui paterni Idæa sit Jovis ara.

Plutarch (in Parall.) also mentions the building of an Altar of Idæan Jove (*Ἰδαίου Διὸς*) in Phrygia.

(a) Æschyl. in NIOB. Vide Strabo, lib. xii. p. 580.

XXVII.

A MARBLE BAS RELIEF, brought from ATHENS by the EARL of ABERDEEN. It is perhaps the same mentioned by Wheler [b], and represents a LECTISTERNIUM in honour of CERES, who, according to the Mythology of the Greeks, assumed the figure of a Mare to avoid the importunities of Neptune. She was therefore often worshipped, as typified in this Bas Relief, under the symbol of a Horse's Head; particularly in Sicily, where her statues represented her veiled in black, with the head of a Horse; holding a dove in one hand, and a dolphin in the other. The horse Arion is said to have sprung from the union of Ceres *(Night)* and Neptune *(The Ocean.)* This fable is evidently an allusion to the rising of a constellation, at a particular period of the Egyptian year. So antient is the representation of the Horse's Head, as connected with the principle of which Ceres was a type [c], that we find it associated with the dead in the Catacombs of Egypt, and upon the ΣΟΡΟΙ of that country; particularly in the celebrated example engraved by Niebuhr, of a cistern brought originally from Caïro, and now placed with the SOROS of Alexander in the British Museum [d]. It is worthy of remark, that the Horse's Head placed in

(b) See Wheler's Travels, p. 406. Edit. Lond. 1682.
(c) See p. 30. and also the Dissertation on Medusa's Head in the Appendix.
(d) Tomb of Alexander, p. 7.

in this Bas Relief exactly corresponds with the situation of the Russian BOGHS, idols of the Greek Church, in their private apartments and public buildings.

XXVIII.

PART of an ILIEAN MARBLE PILLAR, commemorating the antient usage mentioned in No. XXI. but bearing an INSCRIPTION of much more antient date. Professor PORSON believed it to be as old as the Archonship of Euclid. It was found among the Ruins of a Temple near the sources of the SCAMANDER, in the PLAIN of TROY. As to the construction, the verb signifying HONOUR is omitted, as in the Tithorean Inscription, so learnedly illustrated by Dr. PARR in "*The Tomb of Alexander*[a]," and in various other instances noted by Spon[b]. In the Third Volume of Chevalier's Account of Troy, the Inscription of this Pillar was most inaccurately published, on the authority of Akerblad. The following is a genuine copy.

ΑΙΚΟΙΝΩΝΟΥΣΑΙΤΗΣΘΥΣΙΑΣ
ΚΑΙΤΟΥΑΓΩΝΟΣΚΑΙΤΗΣ
ΓΑΝΗΓΥΡΕΩΣ
ΓΥΘΑΝ
ΣΚΑΜΑΝΔΡΟΤΙΜΟΥΙΛΙΑΔΑ
ΚΑΛΩΣΚΑΙΑΞΙΩΣΚΑΝΗΦΟ
ΡΗΣΑΣΑΝΕΥΣΕΒΕΙΑΣ
ΕΝΕΚΕΝΤΗΣΓΡΟΣΤΗΝΘΕΟΝ

(a) See Tomb of Alexander, Append. IV. p. 155.

(b) See Spon's *Marmora Græca*, Nos. 6. 16. 17. 20. 21. 23. 24. 53. 65. Also No. 45. of *Marmora Oxoniensia*, Part II.

(Translation.)

" Those [c] partaking of the Sacrifice, and of the Games, and " of the whole Festival, *honoured* Pytha, daughter of Sca- " mandrotimus, Native of Ilium, who performed the Office " of Cānephoros in an exemplary and distinguished manner, " for her Piety towards the Goddess."

XXIX.

SMALL MARBLE BAS RELIEF, found in the Remains of the antient City of SIGEUM, upon the Promontory of that name, in the year 1801. It represents two persons, one in the Civic, and the other in the Military dress, approaching Minerva of Ilium. There were originally Inscriptions, affording the names of these personages, placed immediately over the figures; one only of which now remains perfect; namely, that above the figure of the Goddess; over which the word ΑΘΗΝΑ may be distinctly perceived. The inscription above the figure in the Civic dress is lost; but above the Warrior, the termination of a name is visible in the following characters, ΛΑΟΣ.

(c) The feminine of the original is not distinguished in the Translation, as Professor Porson so read it; and it seems doubtful whether the allusion is made to Women, or to Cities.

XXX.

A SMALL MARBLE TABLET, with an INSCRIPTION, found in the Acropolis of ATHENS, near the Prytaneum. The following Characters only are legible.

ΜΜ Α Γ Ε Υ Ε
Ε Π Ρ Υ Τ Α Ν Ε Υ Ε
Τ Α Σ L Α Χ Ε Σ Ε
Σ Ε Ν Α Ε L Δ Ο L Ο
Ε Χ Ν Η Α L Ι
Ν Α Θ Ε

XXXI.

A SMALL MARBLE TABLET, with an INSCRIPTION, found at the Sources of the SCAMANDER. The Characters of the Inscription, which is very entire, are as follow.

ΧΙΩΝΙΔΗΣ
ΜΗΤΡΟΤΙΜΟΥ
ΜΗΤΡΟΤΙΜΟΣ
ΧΙΩΝΙΔΟΥ
ΩΒΙΑΣΚΑΜΑΝΔΡΟΥ
ΓΥΝΗΔΕΜΗΤΡΟΤΙΜΟΥ

(Translation.)

"Chionides, Son of Metrotimus; Metrotimus, Son of "Chionides; Obia, Daughter of Scamander, and Wife "of Metrotimus."

XXXII.

SUPERB TORSO, of a MALE FIGURE in Parian Marble, brought from the Ruins of CNIDUS, in CARIA, by R. WALPOLE of Trinity College, and presented by him, together with No. XIX., after his return from his travels in Asia Minor. The best sculpture of antient Greece once decorated the public edifices of the Cnidians. They purchased of Praxiteles the celebrated Statue of Venus, which they refused to Nicomedes king of Bithynia, although he offered to liquidate an enormous debt under which their city laboured [a]. The same people also carried statues to Delphi. Pausanias mentions some of them which stood near the treasury of the Sicyonians [b]. Even in the mutilated state of this TORSO, the taste shewn in the disposition of drapery, and the anatomical accuracy of representation, are sufficient to prove the high degree of perfection to which sculpture had attained, when the statue was completed.

XXXIII.

A VOW TO HERCULES; being a Sculptured Representation of the CLUB of that Deity, in Marble, brought from ATHENS. Offerings of this nature were common in antient Greece. They were placed, either by the public roads, or in small cavities scooped in the sides of rocks, amidst consecrated groves, or by fountains,

or

(a) Plin. Hist. Nat. lib. xxxvi. c. 5. (b) Pausan. in Phoc.

or by the altars of the Gods. The custom is still preserved among the superstitions of the Romish Church; before whose painted idols, similar Vows, in wood or wax, may be observed near all the public roads, particularly those which traverse the Alps and Pyrenees.

XXXIV.

A SMALL FRAGMENT of SCULPTURED MARBLE, found in Egypt, and taken from the House of the French Institute in Grand Caïro. It has probably more reference to Grecian than to Egyptian Mythology. It represents a Winged Infant, perhaps Cupid, with his Torch, holding by the drapery of a Female Figure. Were it not for the circumstance of the wings, the proportions of the Child would rather prove it an Infant Hercules, with the Club. An observation of Suetonius, in his Life of Caligula[a], seems to explain the story intended by the original group. Germanicus had nine children, of which two died young. Livia caused one of them to be represented as a Cupid. Augustus placed it in his apartment, and kissed it whenever he entered.

XXXV.

FRAGMENT of a SMALL TRIPOD, in Marble. A VOW (See No. XXXIII.) from ATHENS. It represented the forms of Three Female Figures, standing with their backs to each other.

(a) Suetonius in Vit. Calig. p. 370. Edit. Beroald. Lugd. 1548.

XXXVI.

SMALL SITTING FIGURE of CERES, in Marble. A VOW (See No. XXXIII.) from ATHENS.

XXXVII.

THE PAW of a LION, in Marble, being one of the Feet of a large TRIPOD, from ATHENS.

XXXVIII.

FRAGMENT of a COLOSSAL STATUE, found in the Ruins of PAPHOS, now *Baffa*, and brought by the Author from Larnica, in the Isle of CYPRUS. The Turks had used it with other building materials, and fixed it with mortar in a wall. It exhibits part only of a Hand of the Statue to which it belonged; the thumb of which, near the lower joint, measures six inches in circumference. The anatomy in this Figure was so exquisitely perfect, that even the veins on the back of the hand are distinctly represented; and, in excellence of sculpture, it certainly yields to no relic of antient art; not even excepting the Belvidere Apollo. The marble differs from that of Greece in general; being whiter, and closer grained, than the Parian, Naxian, and Thasian; and without the veins of the Pentelican.

IN

THE Author, closing this account of the GREEK MARBLES, cannot consistently pass in silence a document of another nature, which is also deposited in the Public Library; namely, A CAST FROM THE FAMOUS ROSETTA STONE, presented by the Directors of the British Museum. Something may be due on account of the relationship in which the chance of travelling placed him with regard to the Original; something on account of the interest excited by the extraordinary nature of the document itself; but more than all, from the circumstance of his being the depositary of the only correct Translation which has yet been made of the Greek Text upon the Stone.

It is now above three years since, conversing with his lamented friend, Professor PORSON, upon the subject of the ROSETTA STONE, the Author requested him to compare the Translation which appeared at the end of *Duane's Seleucidæ*[a] with the original Greek Inscription. The consequence of this request was, that the Professor carefully corrected the whole of that Translation; and left the Corrected Copy, in his own beautiful handwriting, with the Author;

ΜΝΑΜΑ ΠΟΘΩΝ, ΜΝΑΜΑ ΦΙΛΟΦΡΟΣΥΝΗΣ!

A short

(a) Coins of the Seleucidæ, Kings of Syria; with Historical Memoirs, &c. London, 1803.

A short time previous to this undertaking, he communicated to the Society of Antiquaries their own *fac-simile* of the Greek Text, not only with the errors corrected, but also having the blanks filled up in a most surprizing manner[b], in all those places where the Characters of the Inscription were deficient, in consequence of the injuries which the Stone had sustained. Of this extraordinary and valuable information, the Society have not, as I am informed, in any way availed the Public or themselves.

The Translation of the Greek Inscription will now be added, as it appeared in the publication before alluded to; marking by Italics all those alterations made by the Professor; and adding a note or two, which fell from him in conversation when making the corrections.

(b) So completely was the restoration made accordant with the spirit and genius of the Greek language, and so strictly consistent with antient Lithography, that the number of Capital Letters exactly corresponded, not only with the space they were required to fill, but also with the relative situation and corresponding proportions of the Characters above each Letter introduced. Of the difficulty thus encountered, it is easier to imagine than describe. Yet such was Porson! such the persevering industry, and indefatigable zeal, of one whom the world called idle!

——CLARUM ET VENERABILE NOMEN
GENTIBUS! ET MULTUM NOSTRÆ QUOD PRODERAT URBI!

PORSON'S TRANSLATION *of the* GREEK INSCRIPTION *on the* ROSETTA STONE.

"IN the reign of the young prince, who received the kingdom from his father, Lord of Kings, highly glorious, who settled the affairs of Egypt, and respectful of the Gods, pious, successful over his enemies, restorer of the life of man, lord of *the triacontaeterides* [a], like the great Vulcan king, *even as* the Sun the great king of the upper and lower districts, descended from the Gods Philopatores, whom Vulcan approved, to whom the Sun gave victory, the living image of Jupiter, son of the Sun, Ptolemy ever living, beloved of Phtha, in the ninth year of *the priesthood of AËTOS, the son of AËTOS, of* Alexander, and of the Gods saviours, and the Gods brothers, and of the Gods *EUERGETAE*, and the Gods philopators, and of the *God EPIPHANES*, gracious, and victorious, of Berenice Euergetis Pyrra, the daughter of Philinus, being canephorus; of Arsinoe Philadelphus, Areia daughter of Diogenes, being priestess; and of Arsinoe, wife of Philopater, Eirene, daughter of Ptolemy, being priestess; on the 4th day of the month Xandicus,

and

(a) The Triacontaeteris may have been a festival periodically celebrated, as were the Olympic Games, &c. *P.*

and of the Egyptian Mechir the 18th decree. *The* high priests and prophets, and those who go into the sanctuary to clothe the Gods and the Pterophoræ, and the sacred scribes, and other priests, all collected from *the temples along* the country to Memphis, to the king, to celebrate the receiving of the kingdom by Ptolemy[b], ever living, beloved of Phtha, *the God* EPIPHANES, gracious, which he received from his father, they being assembled in the temple in Memphis, on this day, *have* decreed, that as king Ptolemy, ever living, beloved of Phtha, *the God* EPIPHANES, gracious, descended from king Ptolemy and queen Arsinoe, gods philopatores, has been *in many things* kind *both* to the temples and all in them, and to all placed under his government, a God descended from a God and Goddess, as Orus the son of Isis and Osiris, assisting his father Osiris, well disposed towards [the worship of] the Gods, has brought to the temples supplies of money and corn, supported many expences in order to render the climate of Egypt wholesome, and established the sacred rites, and to his utmost power has done good, and of the existing reversions and tributes collected in Egypt has *totally remitted* some and lightened others, so that both the people, and all other persons, might be in plenty under his government, and the debts due to the king from the inhabitants of Egypt, and

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(b) Polybius mentions the inauguration of Ptolemy Epiphanes. *P.*

and other parts of *his* kingdom, which were numerous, he has forgiven to the people, and those who were confined in prison, and long engaged in law-suits, he had delivered from their perplexities, confirmed the claims on the revenues of the *temples*, and the annual stated contributions to them of corn and money, and likewise the proportions allotted to the Gods from the vineyards and gardens, and other articles appropriated to the Gods *in his father's time*, and ordered them to remain *in statu quo*; and that out of what belonged to the priests they should contribute no more to the revenue than they were directed to do until the first year of his father; and also freed those of the sacred orders from the yearly voyage to Alexandria, and ordained exemption to them from contribution to the voyage, and of the money due to government for furnishing the *cotton cloths* in the temples, he forgave two parts; and all other things that were neglected in former times he *re*settled in their proper order, providing that the *accustomed offerings should be decently contributed to the Gods*. He has also distributed justice to *all*, as Hermes the Great and Great. *He has ordained also* that those who went out from among the soldiers, and from others, whose minds were set upon the property of their neighbours in times of tumult, and returned, should remain on their own settlements; *and has also* provided that forces, *of* cavalry and infantry, and ships, should

be

be sent against the invaders of Egypt by sea and land; having sustained great expences both of money and corn, that *both* the temples, and all the inhabitants of the country, might be safe. *And coming* to the city of Lycopolis, in the Busiritic [nome], which was circumvallated and fortified against a siege with a plentiful supply of arms, *and all other appointments, as might be expected* by the long preceding disaffection of the wicked, who were gathered together in it, and had done much mischief to the temples and inhabitants of Egypt, and, by counter circling it (the city) with banks and ditches and notable walls, and checking the great rise of the Nile in his 8th year, which overflowed the plains, by strengthening the mouths of the rivers, expending on them no small sums, and stationing horse and foot to guard them, in a short time took the city by assault, and in it slew all the wicked, as [Herm]es, and Orus, son of Isis and Osiris, overcame those who in the same places had formerly revolted, so all those who led others to revolt from his own father, and *made desert* the country and violated the temples, when he came up to Memphis, to assist his father, and his own kingdom, he punished properly, at which time he came to observe the proper ordinances suitable to his assuming the kingdom; but forgave what was due to the royal treasury from the temples up to the eighth year for corn and money, no little sum; and in like

manner

manner the penalties *for cotton cloths* not furnished to the royal treasury, and for taxes up to the same time: he remitted also to the temples the *deficient* bushel for every acre of sacred land, and also the liquid measure for that of the vineyards, and many things, to Apis and Mnevis he gave, and to the other sacred animals in Egypt he gave many more than any kings before him, always considering what was becoming; and to their sepulchres giving what was suitable, largely, and gloriously, and contributions to the several temples, with sacrifices and festivals, and other ordinances: and all the valuables in the temples and in Egypt he preserved *in statu quo*, agreeably to the laws; and the temple of Apis he adorned with costly works, contributing *to it* gold and [silver], and precious stones, to no small amount, and placing temples and shrines, and altars, and restoring what *wanted repair*, having *the disposition of a beneficent Deity in things appertaining to divine worship*, and informing himself *which were the most honourable* temples, renewed them in his own palace, as was becoming. In return, the Gods have given to him health, victory, power, and all other blessings of a lasting reign, to himself and his children for ever.

" With Good Fortune.

" The priests of all the temples throughout the kingdom decreed *to pay the honours already due* to the everliving king Ptolemy, beloved of Phtha, *the God* EPIPHANES, gracious, and *likewise greatly to increase the honours of his parents Gods philopatores, and his predecessors* Gods beneficent, Gods brothers, and Gods saviours, to augment the greatness, *and that* the image of the everliving king Ptolemy, God, illustrious, gracious, shall be set up in every temple, in the most conspicuous place, which shall be called the image of PTOLEMY THE DEFENDER OF EGYPT, and by the side of it shall be set that of the peculiar God of the Temple, who shall be represented giving him *a* victorious *shield,* which shall be prepared [according to the usual] manner, and priests to minister thrice a day to the images, and to *place by* them sacred *ornaments,* and perform other rites appointed, according as it is done to other Gods [in feasts and festivi]ties, and that there be erected to king Ptolemy, God, illustrious, gracious, sprung from king Ptolemy and queen Arsinoe, Gods philopatores, an image and a shrine of gold *in every one* of the temples, and to be placed in the sanctuaries among the other shrines, and in the great festivals on which processions are made of the shrines, [the shrine] of this God, illustrious, benevolent, shall be brought out, [with them] that it may be conspicuous

now

now and in future, and that there shall be placed upon the shrine ten golden *basileiæ*, on which shall be placed an asp: *just as on each* of the asp-shaped *basileiæ* upon other shrines, and there shall be in the midst of them the *basileia* called ΨΦXENT, wearing which he entered into the [*basileion*] in Memphis ..... when were performed the appointed ceremonies on his accession to the kingdom, and that there be put upon the square space round the *basileiæ* before described, *in* the fore-named *basileion*, amulets of gold, *on which shall be written that they belong to* the king, *who made* the upper and the lower region illustrious, upon the thir*tieth* day of [the month] Mesoreh, on which the birth-day of the king is celebrated, and in like manner on *the ..... day of ....* in which he received the kingdom from his father, both which they have decreed to be *named after him* in the sacred calendar, which *days are the origin of many blessings* to all, to observe on those days a festival [and celebrities throughout E]gypt, in the temples, monthly, and to perform in them sacrifices, and libations, and other rites, according to those in other festivals in the temples, and to hold a festival and celebrity in honour of the everliving and beloved of Phtha king Ptolemy, God, illustrious, gracious, annually [throughout *both* the *upper and lower* c]ountry from the new-moon of Thouth for five days, on which *chaplets* shall be worn, and sacrifices and libations offered, and other appropriate rites.

rites. *And the priests shall be called the priests* of the *everliving* God, illustrious, gracious, besides the other names of the Gods to whom they minister, and all oracles, and for the ..... and it shall be lawful to other individuals to celebrate the feast, and place the aforesaid *shrine*, and *have it by them, performing the proper ceremonies in the annual festivals* ..... in a year. *So* that it may be known why the people in Egypt magnify and honour the God, illustrious, gracious king, according to law. [*And* what here is decreed shall be inscribed] on *black* hard stone, in sacred, and in native, and in Greek characters, and placed in each *temple*, both of the first and second *Gods*."

APPENDIX.

LETTER *from the* EARL *of* ABERDEEN *to the Author, respecting the discovery of the figure of Medusa's Head, as it is represented on the breast of the Eleusinian Fragment, in a Tomb near Athens.*

"DEAR SIR,

"ACCORDING to your request, I send you some particulars relative to the Head of Medusa, an engraving of which you are desirous of inserting in your Work.

"Amongst several Tumuli, which I caused to be opened during my stay at Athens, was one of considerable magnitude, situated on the opposite side of the Ilissus, in a south-east direction from the city, and very nearly, as I imagine, on the antient position of the village of Axoue. This Tumulus, when excavated, was found to contain a species of square chamber, about eight feet in diameter, and five in height. The pavement and four walls of this chamber were composed of large blocks of a very soft and white calcareous stone, and of which I do not recollect to have observed any other specimens elsewhere in that country. No vestiges of a roof remained; nor

did

did it appear that the chamber had ever been covered, as it was entirely filled with earth and other substances, which rose, without the interposition of any other stratum, to the top of the mound itself. In removing the earth, a great number of vases were discovered, with an infinite variety in their forms, dimensions, and materials, as well as in the subjects with which they were ornamented. In addition to these, were found two square chests of marble, each containing burnt bones, and on each of which was inscribed ΜΕΝΕΣΘΟΣ. I will pass over the enumeration of the mirrors, strigils, pateræ, and other objects which this Tumulus contained, and proceed to relate in what manner the subject of this Letter was discovered. In each corner of the square chamber above mentioned, was a head; round one of which, connected by small bronze wires, was placed a species of chaplet or band, entirely composed of such heads as that seen in the engraving. They are of fine earthenware, and the remains of gilding are visible over the whole surface, although the features of several are much mutilated and corroded by the effects of time.

I have met with no allusion in any Author to the existence of a practice in the antient rites of sepulture, that might serve to explain this use of Medusa's Head. There seems, however, to be no reason for entertaining a doubt of its intimate relation to some part of the Eleusinian Mysteries: the different articles found in the same

same Tumulus, which are generally known to be more immediately connected with these ceremonies, (such as the marble eggs, the subjects represented on the vases, a leaden medal on which is the Head of Ceres, but, in particular, the representation of this same image on the breast of the Statue of the Goddess herself at Eleusis,) are sufficient clearly to indicate the truth of the supposition. What this relation precisely signified, or what indeed was the peculiar import of the symbol itself, does by no means admit of an easy explanation.

"Yours &c.

ABERDEEN."

"Wimbledon, July 22, 1807."

In addition to the valuable communication made by the Earl of Aberdeen, and as a comment upon the subject of it, a few observations will be here subjoined, which contain all the illustration the Author of this Work is able to offer upon the interesting discovery mentioned in his Lordship's Letter.

It is now above fourteen years since the remarkable symbol of Medusa's Head, with the tongue protruded, was observed upon pateræ found in sepulchres of Magna Græcia. In the summer of 1793, a very successful excavation made near Locri, in the south of Italy, brought

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to light a great variety of Greek vases of very remote antiquity. Among them were some black pateræ, most elegantly formed, but with no other ornament than Medusa's Head, so characterized, stamped in *bas relief* in the centre of the interior surface of each patera. The whole collection then discovered fell into the Author's hands; and having long entertained a conviction that no representation of the Heathen Mythology was ever made unconnected with those sublime truths which formed the basis of all the Pagan superstitions, he has since endeavoured to refer this extraordinary type to the circumstances of its origin.

The causes which led to the remarkable deposit of pateræ and cups in Grecian sepulchres are clearly manifested, not only by the subjects represented upon those vessels, but also by their appearance when depicted upon Greek vases, as being in the hands of votaries and priestesses officiating in the sacred rites. They were considered as Vows offered to the Gods. Of this nature were the Thericlean cups deposited in the Acropolis at Athens[a]. Thericles was a Corinthian potter; not that the cups bearing his name were necessarily of earthenware, but that, of whatever materials they were made, their form had been derived from the more antient earthen vases fabricated by him. Bentley has

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([a]) Polemon apud Athen. p. 472. Bentley on Phal. p. 125.

has cited, upon the subject of the Thericlean cups, a passage of Eubulus the Comic poet, preserved in Athenæus [b], which is very much to our purpose:

Καθαρώτατον γὰρ τὸν κέραμον εἰργαζόμην
Η Θηρικλῆς τὰς κύλικας ἡνίκ' ἦν νέος. [c]

"I made the earthenware purer than Thericles did his cups when "he was young." *(Sic leg. Bentleius.)*

Such strict attention was given to this character of purity in offerings of earthen vessels to the Gods, that they were sometimes merely dried in the sun, and deposited, without paint or varnish of any extraneous substance, in tombs, temples, and other places. The idol to whom the offering was made was typified either by some symbol expressed upon the clay, by the shape of the vessel, or by some painted representation upon its exterior surface. Hog skins, imitated in earthenware, were Vows to Bacchus; lamps and cups bearing the owl, between two branches of laurel, were Vows to the Cecropian Minerva; and vessels of libation, having actually the form, not only of the Bust of Ceres, but even of the Calathus upon her head, were dedicated to that Goddess. But a custom prevailed in antient Greece, for the sake of brevity and convenience, of representing their

(b) Bent. on Phal. p. 119.

(c) Eubulus in Dolon. Vid. Athenæi Deipnos. lib. ii. p. 471. Edit. Casaub. 1657.

their Deities by simple expressive signs; nor has the practice been wholly discontinued in the Roman-Catholic Church, where a crown of thorns, some nails, or a cross, denote the Passion; a wheel, the martyrdom of St. Catharine; and a couple of phials, the death of St. Januarius. In this manner, the figure of a dolphin upon a small Greek medal serves to shew that Venus was the tutelary deity of the city where that medal was struck; a serpent wound spirally on a wand denoted the worship of Esculapius; a ram's head, Jupiter; a club, Hercules; a trident, Neptune; a diota, Bacchus. It now remains to prove, that Medusa's Head, answering the description here given, signified that principle of which all the female Divinities of Greece were the personified representations, and more peculiarly Ceres; and that it was therefore under circumstances of remarkable association, when discovered forming a chaplet around the scull of a dead person in a Grecian tomb.

In attempting to explore the labyrinth of Pagan Mythology, it is necessary to have recourse to a clue offered in the religious observances of Oriental nations, from which the superstitions of Greece, Syria, and Egypt, were derived[a]; as it will certainly guide to a truth supported

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(a) "Pour connoître à fond la Théologie des Orientaux et des Egyptiens, examinons celle des Grecs et des Romains qui en derive. Jugeons des maîtres par leurs disciples. Je dois remarquer cependant que la Mythologie Greque et Romaine est bien plus imparfaite que celle des Orientaux et des Ægyptiens." *Discours sur la Théologie des Payens, par* RAMSAY.

supported by all history and antiquity; namely, that the SUN, as *Giver of Light*, and the MOON, as *presiding during its privation*, under innumerable signs constituted all the male and female divinities of the Heathen world[b]. It will not be necessary to recapitulate the observations already made in a former part of the work, upon this subject[c]; although many additional proofs might be adduced to shew, that, however numerous the names were of the Pagan Deities, they all referred to *light* or to *darkness;* to the SUN as ruling the day, or to the MOON as ruling the night[d]; to a principle of animation, or to its privation;

([b]) Plutarch has preserved a fragment of the Theology of the Magi. They relate, says he, that Oromazes, or the *good* principle, originated in the purest LIGHT; but that Arimanius, the type of *Evil*, sprung from the DARKNESS, (Vid. *Plutarchi Opera*, tom. II. p. 369. edit. Par. 1624.) and that they combated with each other. The Oromazes of Persia was the Osiris of Egypt, and the Jupiter of Greece.—The Bacchus of India may also be referred to the same origin, as appears from Ausonius:

"Ogygia me Bacchum vocat;
Osyrin Ægyptus putat:
Mysi Phanacem nominant:
Dionyson Indi existimant." *Auson. Epig.* 30.

"But let Dionysus, or Bacchus, be diversified by ever so many names or titles, they all, in respect to worship, relate ultimately to the SUN." (See *Bryant's Mythol.* vol. I. p. 396.)—"Sit Osiris, sit Omphis, Nilus, Syris, sive quodcunque aliud ab Hierophantis usurpatum nomen, ad UNUM TANDEM SOLEM, antiquissimum gentium numen, redeunt omnia." *Selden de Diis Syris*, p. 77.

([c]) See pages 29, 30, 31, 32.

([d]) Perhaps there is no document to which the Reader may be referred for a more complete establishment of the fact, than to the Harpocrates of Cuper. "Atque ut omnes Deos," says the learned author, after adducing the most positive evidence in support of his opinion, "ad SOLEM, ita deas ad LUNAM (quam ΑΝΘΗΛΙΟΝ, q. d. *vicariam solis*, quia noctu idem officium terræ, quod sol de die præstat, vocârunt Græci, teste Hesychio) retulerunt:

privation; to *life* or to *death*; to *fire* or to *water*; to *sound* or to *silence*[a]. The knowledge of these truths seems to have constituted a considerable part of the sacred mysteries of the Antients. The most learned of them cautiously but clearly substantiate the fact; and among them, no one more pointedly than Apuleius, who, fraught with the learning of Athens, of Carthage, and of Rome, thus sublimely communicates the identity of the female divinities of the Pagan world, by a personification of the Moon, who is represented speaking[b]. "Behold,

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Minervam, Dianam, Cererem, Junonem, Isidem, Hecaten, Proserpinam, Rheam, Cœlestem, Astarten, Parcas, Enyo, aliasque Lunam habitas fuisse constat ex iis quæ memoriæ mandant Porphyrius apud Eusebium, lib. iii. præpar. c. 11. tom. I. c. 10. et passim; Arnob. lib. iii.; Plutarchus de Iside, et in Sullâ; Cic. lib. ii. de Nat. Deor.; Mart. Capella; et, ne omnes tam veteres quam recentiores laudem, Joh. Gerh. Vossius, et Petrus Daniel Huetius, in præclarissimis operibus: quibus addendi sunt illustres et celebres antiquarii, Spanhemius, Sequinus, Patinus, Vaillantius, Morellius, Sponius, aliique, quorum ex nummis et operibus lux huic rei magna affundi potest," &c. &c. *Gisb. Cuperi Harpocrates,* p. 108. edit. Traj. ad Rhen. 1687.

(a) "Inferorum deplorata SILENTIA nútibus meis dispenso."

Ex iis quæ apud Apuleium Isis (vel Luna) pronuntiat. Vid. Apuleii As. Aurei, tom. II. lib. xi. p. 998. edit. Lugd. 1614. Hence the origin of the Valentinian, and still more antient, Gnostic heresy, concerning the emanation of the λόγος from *Silence.*

(b) "En adsum tuis commota Luci precibus! rerum natura parens, elementorum omnium domina, &c. &c. Cujus numen unicum, multiformi specie, ritu vario, nomine multijugo, totus veneratur orbis. Me primigenii Phryges Pessinuntiam nominant Deûm Matrem. Hinc Autochthones Attici, Cecropiam Minervam; illinc fluctuantes Cyprii, Paphiam Venerem; Cretes sagittiferi, Dictynnam Dianam; Siculi trilingues, Stygiam Proserpinam; Eleusinii, vetustam Deam Cererem: Junonem alii; alii Bellonam; alii Hecaten; Rhamnusiam alii: et qui nascentis Dei Solis inchoantibus radiis illustrantur Æthiopes, Ariique, priscâque doctrinâ pollentes Ægyptii, cæremoniis me prorsùs propriis percolentes, appellant vero nomine Reginam Isidem." *Apuleii As. Aurei,* lib. xi.

"Behold, Lucius, moved with thy supplications, I am present! I, who am Nature, the parent of things, ruler of all the elements, &c. &c. Whose divinity, IN ITSELF BUT ONE, is venerated by all the earth, according to a MULTIFORM SHAPE, VARIOUS RITES, and DIFFERENT APPELLATIONS. Hence the primitive Phrygians call me PESSINUNTIA, the mother of the Gods; the native Athenians, CECROPIAN MINERVA; the floating Cyprians, PAPHIAN VENUS; the arrow-bearing Cretans, DICTYNNIAN DIANA; the three-tongued Sicilians, STYGIAN PROSERPINE; and the inhabitants of Eleusis, the antient Goddess CERES. Some again have invoked me as JUNO; others as BELLONA; others as HECATE; and others as RHAMNUSIA: and those who are enlightened by the emerging rays of the rising sun, the Æthiopians, Arians, and Ægyptians, powerful in antient learning, who reverence my divinity with ceremonies perfectly peculiar, call me by a true appellation, Queen ISIS."

From all which it appears, that any symbol used to denote one of the female divinities of Greece, applied equally to all of them, or to the principle of which they were individually personifications. Thus, if Medusa's Head signified the worship of Ceres, it also was a type of the Moon, of Night, of Darkness, of the sleep of Nature, ("INFERORUM DEPLORATA SILENTIA," to use the express words of Apuleius,) and of Death. And that this was really the case, the appearance of the symbol in

question

question upon the breast of the Eleusinian Fragment not only substantiates; but a much more powerful inference may be drawn from its association; namely, that the Statue itself was, on account of that appendage, necessarily the Image of Ceres. In order to prove this, and also the true meaning of the symbol, we have only to refer to the medals of Parium in Mysia, which, with this impression in front, have on their reverses, ears of corn, the cornucopiæ, the ox, and other symbols sacred to Ceres [a]. The Medusa was the only one of the Gorgons subject to mortality [b], or to that sleep of death over which Ceres herself, the *Stygian Proserpine*, with regard to mortals, and the *Moon*, with regard to inanimate nature, presided. They had therefore a peculiar relationship to each other. The Antients fabled, that the blood which dropped from Medusa's head gave birth to those innumerable serpents which have ever since infested the sandy deserts of Libya. Accordingly, her head appears with or without serpents, according as reference is made, or not, to this tradition. A similar superstition ascribes the origin of reptiles to drops falling from

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([a]) Nummorum Veterum Descript. Car. Combe, Lond. 1782. Tab. 40. fig. 3, 4, 5. and Tab. 41. fig. 16. &c. Also, Catalogue d'une Coll. de Med. Grecques, &c. Paris, An 8. p. 42. Nos. 829, 830, 831.

([b]) In the enterprize of Perseus to accomplish the death of Medusa, we are presented with an allusion to that part of the Theology of the Magi which relates to the combat between Oromazes, the *principle of light*, and Arimanius, the *principle of darkness*. Vid. Plutarch. de Isid. et Osir.

from the Moon even at this day; and in the Macbeth of Shakspeare, one of the Witches says,

"Upon the corner of the Moon
There hangs a vaporous drop profound;
I'll catch it, ere it comes to ground."

SHAKSP. *Macb.* Act III. Sc. 5.

The head of Medusa appeared therefore on the Ægis of Minerva, and on the breast of Ceres, as a type of the Moon in the firmament: and it may be remarked, that a very evident resemblance to the usual representations of that planet, as well as to its plenary appearance, may be discerned in the representations of Medusa, whenever they were connected with the peculiar superstitions respecting Ceres. Medals of cities acknowledging Ceres as their protecting deity bore the image of Medusa; as those of Athens did that of the owl; those of Rhodes of the pomegranate; Chios, the sphinx; Carthage, the horse; Naxus, the diota; Dorium, the trident; and many others.

From what has been said, it will not be difficult to deduce the circumstances of association, which led to the situation of this remarkable symbol, as it was discovered by Lord Aberdeen, when forming a chaplet round the scull of a dead person in a Grecian tomb. It was, in itself, an image of mortality[a]; but, disposed as a chaplet, did

(a) The Author found it closing the orifice of a small vase (containing the ashes of a dead person), which was discovered in a tomb near the site of the antient

did most strikingly express "*death unto life everlasting*," which was among the truths communicated to those who were initiated into the sacred mysteries. A chaplet, or rosary of beads, to which a cross was suspended, is one of the most antient symbols of Eternal Life with which we are acquainted: it appears upon a medal in the Author's Collection, which has every character of the most remote antiquity, and it may frequently be observed both among the hieroglyphics and other remains of Egyptian sculpture. When the Temple of Serapis was destroyed, among the hieroglyphics engraven on stones were found crosses, which, as Socrates Scholasticus informs us, each party, Christian as well as Heathen, adapted to their own religion [a]. Some of the converted Heathens explained the symbol; and said, it implied LIFE TO COME. But to those crosses in Egyptian sculpture the chaplet is often, if not always, affixed; and thus, while the cross itself signifies "*life to come*," the *eternity* of a future state of existence is pictured by a string of beads,

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antient Panticapæum, on the Cimmerian Bosporus. The vase, and its cover, are now in his possession. The original signification of Medusa's Head, so applied, is most forcibly illustrated by Homer in the following passage from the XIth Book of the Odyssey, l. 632. edit. Didymi.

——————ἐμέ δὲ χλωρὸν δέος ἥρει,
Μή μοι Γοργείην κεφαλὴν δεινοῖο πελώρου
Ἐξ Ἄϊδος πεμψείεν ἀγαυὴ Περσεφόνεια.

——me autem pallidus timor invasit,
Ne mihi Gorgonium caput horrendi monstri
Ab Inferis mitteret inclyta Persephonea.

(a) Socrates Scholasticus, lib. v. c. 17.

beads, having neither end nor beginning. Such chaplets or beads are still found, made of glass or amber, in all the antient sepulchres and catacombs of Egypt; and the practice of bearing them in the hand is continued, without any reference to the Christian religion, by all the inhabitants of the East. This manner of typifying Eternity gave rise to the custom of binding chaplets and crowns on the heads of dead persons; a custom which is still retained in France, in Italy, and in other countries. Among the Antients it was the symbol of deification. The apotheosis of Marcus Aurelius was so expressed on a colossal marble bust in Mr. Townley's Collection. And it is very remarkable, that every distinct representation of the Medusa Head, as discovered by Lord Aberdeen, was surrounded by grains or beads so disposed; while all of them together, connected by wires, formed a chaplet round the scull; so that, whether separately or collectively considered, the symbol itself, and its disposition, speaks a language as intelligible as the plainest inscription; manifesting, after a lapse of ages, that the sublime truth of the Soul's immortality was not altogether obscured by the darkness of the Heathen traditions.

THE END.

POSTSCRIPT.

THE Public are respectfully informed, that the engraved Plate mentioned in Lord Aberdeen's Letter, and which he liberally contributed to ornament this Work, is at present missing. The Author, however, did not think himself justified in delaying the publication on that account; as the Work already contains Four Plates, two of which exhibit the figure of Medusa's Head on the breast of the Statue.

In the mean time, no pains will be spared to recover this valuable document; an Impression of which will be afterwards delivered to every Purchaser of the Work.

The Reader is requested to make the following Corrections.

P. 29, Note (f), for the Dative τῳ καλαθῳ, read the Genitive, as in the former Edition.

P. 67, Appendix, for *Axoue*, read *Axone*.

H. HEINRICH
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BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Clarke, Edward

Greek marbles brought from the shores of the Euxine Archipelago and Mediterranean

Cambridge 1809

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